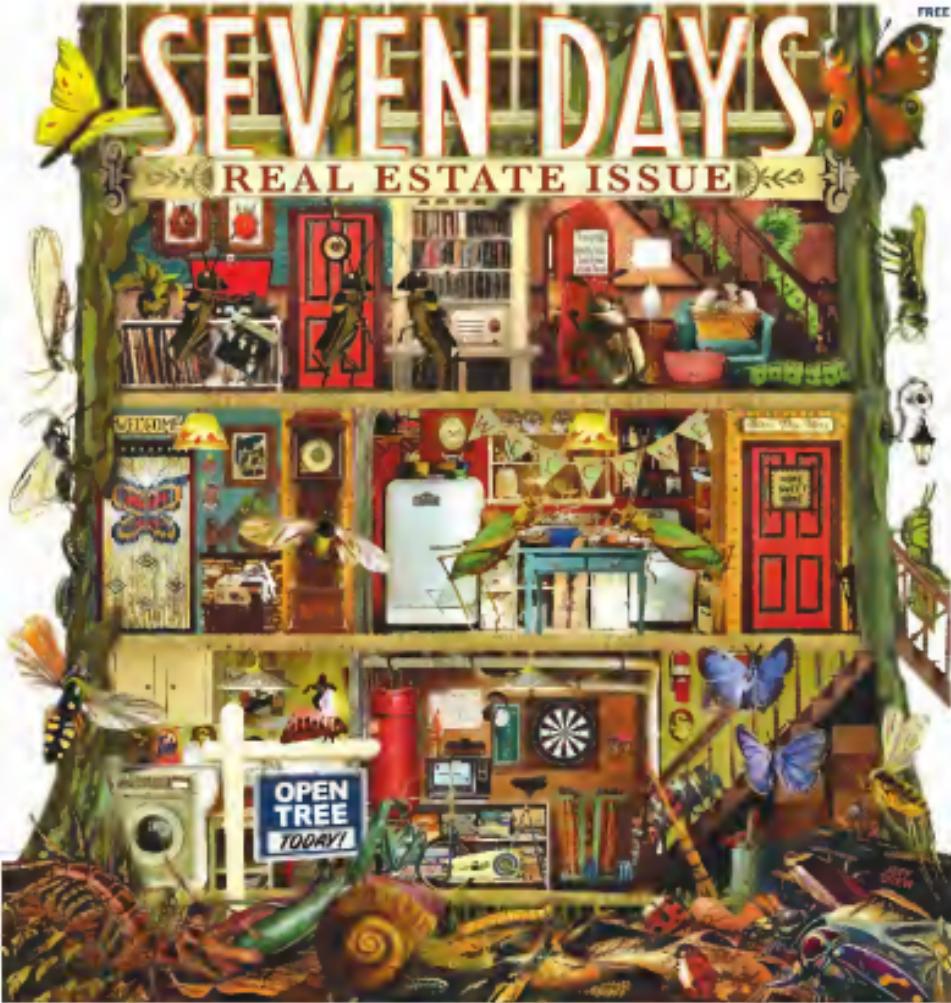


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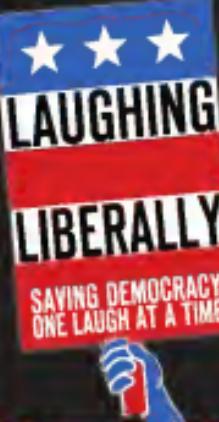
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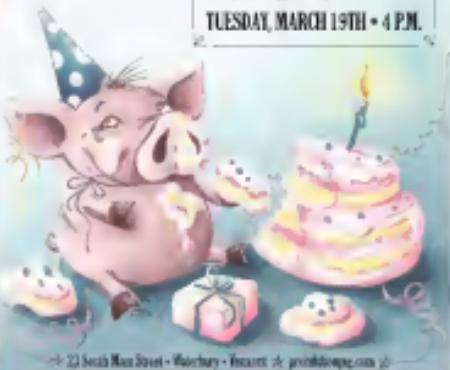


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and dairy farmers stuck in the 19th century, but, just as in many other progressive businesses, dairy has modernized.

The author does get one thing right: Dairy farmers are just as hardworking, dedicated and honorable as ever. Interestingly, however, she misses the point on "family owned." I wonder if the author could name one farmer in the state, large or small, that isn't family owned. Farming is so expensive to enter into these days that in order for a new generation to join, farms have to expand. Larger farms actually offer owners and workers a day off every now and then.



— something almost everyone else gets to enjoy. Unfortunately, like most anti-farm people, the author assumes anything over 50 cows grazing in the bushes is "industrial." (Unchained, indeed!) Please farmers have used machines to milk cows since the 1940s. Believe it or not, most modern dairy barns are much more comfortable and pleasant than anything built before 1940.

Is everything great in dairy land? Of course not. There are many issues to address for animals and people. We need to take better care of Hispanic workers, although there are many who are happy and well-treated despite the characterization in the original article ("Mad Dogs Documentary Shows How Vermont Dairy Workers Get Milked," January 9). Putting the entire industry with such a broad brush, however, is misguided, malicious and just plain wrong.

Jeff Klopferstein
BURLIN

THE TRUTH ABOUT RACISM

Being Racist lost to Peter Shumlin because he was killed in Windham County (your issue, February 26). Give Peter Shumlin well Racist by over 5000 Windham voters. It was not because

Vermonters liked Shumlin's fiscal policy. Windham County Democratic primary voters put Shumlin in the corner office due to his strong support for closing Vermont Yankee.

TOM FRATZENWEICHE
STOWE

CHOOSE KIDS

Rep. Alison Clarkson does not realize taxpayer dollars are an investment in our youth — not back into the hands of corporations? [For more Vermont Students, School Choice involves a Trip

to Canada," February 20]. School choice is just that: a choice. We are investing in the future of Vermont; children's education should not be on the chopping block. Ms. Clarkson should go after the problem of unemployment in our state. Handouts should be cut — not school choice.

RON SPENCE BURLIN
CHAMPTON

OH, CANADA

Kathy Flagg's article on school choice in Vermont's north makes useful points about Vermont's secondary options in

REDIRECT, B-PTE

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FRIDAY 15

STEPPING BACK IN TIME

How does one tell the story of Ireland's "Journey of Hope" by the **Celtic Rights** (pictured) features the country's most accomplished step-dancers and vocalists in a showcase of talent that interweaves the past and the present. Their passionate performances conveys the cultural origins of a people bound together by song and dance.

SEE CALENDAR LISTING ON PAGE 34

②

FRIDAY 15

HYBRID OF HARMONIES

Times Music. On Kadjan and Yonatan Yosef of the American-Israeli group **Balkan Beat Box** refuse to adhere to a particular musical style. Hip-hop and Jamaican dance-hall beats blend with traditional Mediterranean, Arabic and Spanish influences on their first two albums, while their 2012 release give features scores from analog synthesizers and children's lullabies. The ever-evolving duo lights up the stage at Higher Ground with Delhi 2 Dublin and DJ Joris Boro.

SEE MUSIC SPOTLIGHT ON PAGE 30

7

③

SATURDAY 15

Internal Monologue

For years Mark Ulano's form of internal monologues tested his intellect and creative capacity. That all changed when he began to work with **Uta Viererath**, a conductor finally determined who encouraged him to use a form of oral choral communication called **supported Typing**. Ulano's farcical self-portrait expression has blossomed into the songplay for *I Am an Hour*, a short piece about the unpredictable nature of the self.

SEE CALENDAR LISTING ON PAGE 30

④

MONDAY 18

Ramblin' Man

Ask any fan of public television about **Mark Morris**, and he or she will likely recall *Summer Stories*, from the informative host of *Mark Morris Europe* — the show's most recent longest-running travel series. After more than 20 years on the air, the 55-year-old is retiring this weekend to focus on a long-term project: a multi-media presentation he shares from gift for chronicling with an amazing account of his own adventures.

SEE CALENDAR LISTING ON PAGE 30

⑤

SATURDAY 16

All Aboard!

Last month we took a cruise at the **Verizon Rail** **Mark IV-Easy Chair**, which transforms the Chesapeake Light Cruiser into the state's largest display of vintage passenger railcars. The 100-year-old railcar is a unique vehicle that can hold up to 100 passengers and is a living, breathing piece of history. Each railcar includes activities for children, often there is a tug, chug, chug along with their adult companions.

SEE CALENDAR LISTING ON PAGE 30

⑥

MINGING

Waste Not

At first glance, **Mark McGarry's "Waste"** looks like a standing or crouching statue of rocks with rhythm but branching through all the tour, Upon closer inspection it becomes apparent that the person in control from hundreds of tiny plastic figures — including *Madeline's Happy Heartbeats*, the round rubber duck a part of *Waste*'s *Waste* — is the *Human Museum* of Art, and he's an extremely interesting, for laying out the garbage.

SEE REVIEW ON PAGE 74

⑦

WEDNESDAY 13

Speaking Up

With **versatilist** school students take to the stage at the **Burns Opera House** in a collection of satirical poems this weekend, **Irishman's Poetry Dividend** and **Competitions**. As part of a nationwide tour to the school towns, participants in this year's gathering will top 100 honorees, and the students travel to Washington D.C. where student winners like former *the musical* star

SEE CALENDAR LISTING ON PAGE 30



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Bernie One-Note

If there's one thing **BERNIE SANDERS** sounds like a broken record, that's fine by him. In fact, he says, serving as a veritable one-man message machine is a welcome part of his job.

"My wife tells me I talk about [the same issue] too much, and that's Johnny can't stop," Sanders said last week during an interview in his Capitol Hill office. "And I do know that people feel that way. They give thumbs up."

But there's a reason for the repetition, he says. "The poor, the working class, the sick and the elderly are being left behind, while wealthy individuals and corporations are taking larger and larger shares of the economy."

"Nobody understands how bad it is," he says. "That's why I think it's wise on television or radio 24 hours a day saying nothing else other than that, it would be a contribution."

If obesity is the Vermont independent's goal, then he's certainly succeeding. Rarely does a news cycle pass without Sanders' fatigued appearing on MSNBC to live shot from the Capitol.

Each performance is the same as the last: earnest, garrulous — trying to look friendly, but usually looking bored — until the anchor slams up long enough for him to rattle off a slew of facts and figures fueling his claims of growing economic inequality.

Sanders' oratorical style is even more recognizable in the social media realm. Only five seconds — most of whom have run for president or are planning to — have more Facebook followers than Sanders' nearly 200,000, according to social-media tracker OhMyGov. And only three — Sen. JOHN MCCAIN (R-AZ), HARRY REED (D-JL) and RAND PAUL (R-KY) — have more Twitter followers than his 16,000.

Truly, Sanders' 140-character diatribes have been repeated 190,000 times in the past year, for surprising the next-elite senatorial contender. Paul's 105,000 retweets. And his YouTube channel has notched 2.6 million video views. Within hours, a typical Sanders Facebook post will grab hundreds of "likes" and comments, many in the effort of, "Go, Bernie!"

"I'm trying to raise a voice above the noise," the senator explains.

All that exposure has been good for Sanders' political bottom line. During his last reelection effort — a debasing lost November of Republicans **JOHN MACDONALD** — Sanders managed to raise

\$5.2 million in 146,660 mostly small-dollar contributions from a nationwide network of donors.

Now, two months into his second term, Sanders appears to be refining his steady rise in seniority — he ranks 46th in the 113-member Senate — and a new assignment that came with it: chairman of the Senate Committee on Veterans Affairs. It's the first one in his 22 years in Congress that he's been given without running a full committee.

"I realize it's a very time-consuming job. It's something I'm excited about," Sanders said in a subdued voice, sitting on a couch in his Broken Senate office building suite.

"I realize it's a very time-consuming job. It's something I'm excited about," Sanders said in a subdued voice, sitting on a couch in his Broken Senate office building suite.

**TODAY MY GOAL IN LIFE IS
TO THOROUGHLY BORE YOU ...
IT IS FRANKLY NOT
SEXY TV STUFF.**

SEN. BERNIE SANDERS

"What you have in the Veterans Administration is an entity that has a \$160 billion budget. What the budget of Vermont? Five or six billion? It's the largest single uninsured health care entity in the United States of America."

Sanders' top priority on the committee is to clear a claims backlog in the Department of Veterans Affairs stemming from a dozen years of war and recent federal recognition of Agent Orange exposure in Vietnam-era vets. Nearly 90,000 veterans are waiting for their claims to be processed, while 30 percent of claims have been pending for more than 125 days, according to the VA.

"The good news is that they are now processing about one million a year, which is far more than they used to. The bad news is, they've got big backlog," he says.

Just as you think Sanders' new tax has distract him from his monomaniacal focus on economic justice, it has not. Rather, Sanders is using his new bully pulpit to tout with some old wisdom.

Cave in polar? A proposal advanced by the White House and other Washington centrists to change the Senate rules to calculate Social Security funds used to calculate Social Security benefits. While deficit hawks argue that the so-called "chained

CPI" is necessary to reduce the growth of entitlement spending, progressives say it simply screw the elderly.

In the past month, Sanders has cynically used his committee clout to hammer home the point that a chained CPI would also hit a million disabled veterans and 400,000 seniors. And he enlisted the help of seemingly conservative allies — including the leaders of veterans groups — to make his progressive case.

Sanders' relationship with Washington Democrats remains fraught. Though he argued in favor of a primary challenge to President BARACK OBAMA in July 2011, he campaigned for the president's reelection in New Hampshire and fall.

"I'm disappointed but not surprised," Sanders says of the first few months of Obama's second term, noting agreement with the president on gay rights and immigration, issues and disagreement on economic policy.

Likewise, Sanders is quick to criticize congressional Democrats, though he continues to caucus with the party's Senate majority.

"I don't think you have much of an option," he says. "There's the way the system is. I was able to coherent as major [of learning] outside of that, but when you're here, you need a caucus."

Sanders appears chaplain in the National Journal's annual ideological ranking of the Senate, he ranked as the 12th most liberal member of the body — essentially to the right of Vermont's other Senate delegate, Democrat PATRICK LEAHY, who came in at 34.

"Why is that?" Because the assumption is that the Democrats want to be liberal, as someone with a 300 percent voting record with the Democrats is the most liberal; Sanders says, "I vote against a lot of these proposals because I don't think that they're good enough."

But that's not the whole story. Despite his left-wing rhetoric, Sanders tends to vote in favor of major Democratic initiatives — from health care reform to the last-minute New Year's Day deal to overturn the fiscal cliff — only to end up against their shortcomings later.

"What you're voting on is very rarely something that's really good," he explains. "In fact, you could say no to every piece of legislation that comes down here and justly at the other hand, that kind of irresponsible."

President Obama's last 60 days. When the conversation shifts

away from bread-and-butter economic issues, his supporters become cast. On the issue of gun violence, he is particularly tight-lipped. Instead, he refused to grant an interview to Seven Days on the subject for two and a half months after last December's deadly school shooting in Newtown, Conn.

That could be because Sanders — who first won election to the U.S. House when the National Rifle Association targeted his Republican opponent — has largely opposed federal gun laws, calling gun control an issue for states to decide. His position seemed to shift in January, when he submitted a written statement that he'll support federal laws on assault weapons and high capacity clips proposed by Obama.

But in last week's interview, he seemed to back away again from such measures, saying, "If you passed the strongest gun control legislation tomorrow, I don't think it will have a profound effect on the tragedies we have seen."

Asked whether he'd vote for an assault-weapons ban if it reached the Senate floor, he said, "We'll see what other things it is part of."

"What about high-capacity ammunition?" Seven Days asked.

"That is something we're looking at as well," he said.

Asked why he was on the fence about the assault-weapons ban, which he backed in 1994, Sanders interrupted mid-sentence, saying, "That is not one of my major issues. It's an issue out there I've told you how I feel about it. If there's anything else you want to ask me about, that's happy to answer, but that's about it."

Five minutes after the good measure had begun, Johnny One-Note wanted to get back to tax policy and economic disparity.

Back in Burlington five days later, Sanders was in similar form. After calling a press conference at his Church Street office, Sanders told a group of four television reporters, one online reporter and one print reporter precisely what they didn't want to hear.

"Today my goal in life is to do everything here you've had and deal with what is an issue of extraordinary importance, but it is finally not my TV stuff," he said. "It deals with budgets."

Sitting between two social service agency advocates, Sanders passionately decried the effect the \$3.5 billion budget sequester would have on Vermont's poor and working class. "Passionately" meaning, in fine form, that he was reflexively and passionately shouting half-burying through his remarks.

Asked later in the press conference what he thought about Sen. Paul's 12-hour filibuster last week, Sanders sounded unimpressed — even though it ousted Sanders' own 45-hour filibuster in December 2011 against the Senate's health care bill.

"Obviously I disagree with Sen. Paul [as] an extraordinarily conservative guy," the Vermont independent said, before quickly segueing to the need for filibuster reform.

Paul's speech, of course, focused on his hyperbolic concern that the Obama administration might be ordering to kill American terrorist suspects.

In dramatic drama theater, as it has always stood: Sanders himself and the administration's drone program in his justification last Thursday for dropping his arrest at the last minute and opposing Obama's CIA director nominee.

Asked so clearly whether he disagreed with the Assembly senator, Sanders said, "Yeah, Sen. Paul is — well, he spoke for 12 hours. I'm not going to go into everything..." before turning to *SEVEN'S* **SEVEN QUESTIONS** for another question on the topic at hand.

When Seven Days attempted to ask a third time, Sanders abruptly ended the press conference after just 20 minutes, saying, "Five gotta ... I've got a plane to catch." He had about four questions "standing" from his net, he said, "THX. Thank you all very much."

After Johnny One-Note left the scene, Seven Days asked **RAN MCLEAN** — Basadose' Vermont press secretary and a former Burlington Free Press reporter — why the senator wouldn't answer such a basic, inoffensive question.

"I think he wanted to talk about what he wanted to talk about," McLean explained.

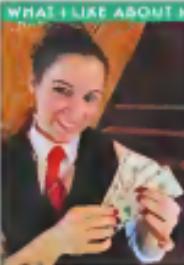
Indeed.

In a follow-up email, chief spokesman **SEAN BERNSTEIN** clarified that Sanders believes Paul "is extremely conservative senator who often panders to his right-wing base."

Merri, merri, on the wall?

Helpfully, Braggs added, "No, Bernie does not agree with Sen. Paul that President Obama is going to attack Syria. Practice with drones?"

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Vermont Bhutanese Graduate From Being Renters to Homeowners — and Landlords

BY KEN PICARD

Five years ago, Megnath Neupane was one of 10,000 Bhutanese living in an encircled refugee camp in eastern Nepal. He and his family were held up in a tiny shack with a leaky plastic roof and no electricity or indoor plumbing.

Today, you could say, is 10-year-old Neupane is living the American dream. He owns a \$325,000 duplex in Winooski with his wife, Chhuk Maya, 14-year-old daughter, Preerna, and 18-month-old son, Pratik. The rent he gets from the second unit, which houses 12 more Bhutanese refugees, covers the mortgage and property taxes for the entire building.

The Neupanes closed on their home on April 14, 2014, and have already paid down nearly half the \$325,000 mortgage.

What's next? Their real-estate dreams?

"I strongly believe in sincerity, hard work, dedication, punctuality," says Neupane, who works evenings and evening shifts in a pharmacy technician at Fletcher Allen Health Care in Burlington. "Friendship is everybody, especially our new culture."

Neupane smiles often, and it's easy to see why. He's part of a growing population of Bhutanese in Vermont who are transitioning from being renters to being homeowners. Some, like Neupane, are even starting to buy investment properties. More income is only part of the motivation. Neupane wants to be an example to help newer immigrants get established.

"Typically, when people are forced to flee their homes, they lose their house and virtually all their possessions," says Judy Scott, executive director of the Vermont Refugee Resettlement Program. "This instills a great respect for the value and security of owning a home in a democracy, where the right to own property cannot be abrogated."

Neither VRRP nor its parent organization, the U.S. Committee for Refugees and Immigrants, keep statistics on homeownership rates among the immigrants they resettle. But while all refugee groups tend toward assimilation into American culture and put down roots, anecdotal evidence suggests the Bhutanese have proven especially successful in real-estate endeavors. They've accomplished this, the experts say, by pooling their resources, keep extraneous families under one roof and preserving extreme frugality.



Megnath, Preerna and Chhuk/Maya Neupane

On a recent visit to the Neupane home, we sat in their living room, drinking tea and eating bowls of spicy Bhutanese soup made a king (instant) ramen noodles on this particular afternoon. Both Megnath and Chhuk Maya were home, which they noted is unusual. On most days, the couple works at their respective jobs outside the home while a parent watches their toddler son.

Neupane, who is one of four brothers, isn't the only member of his family to own a home. In the last year, a younger brother built a new house in Colchester.

"We don't work for seven days and spend for a night," Neupane says, referring to the family's fixed discipline. They always eat home-cooked meals, never buy alcohol and don't spend "a penny" on "unnecessary things."

As Neupane concluded a tour of his home, he explained that his immediate family occupies the much smaller unit of the duplex. Built in 2002, the house is cozy and modern, with an unfinished basement, an eat-in kitchen and three bedrooms on the second floor. Neupane's daughter

has her own room, but the baby sleeps in the master bedroom. A third bedroom is a guest room, where the Neupanes occasionally host newly arrived refugees, both Bhutanese and Iraqi, until they find permanent housing.

Next door, Neupane showed the other half of the duplex — a two-story unit that seems palatial in comparison to his own. It includes a huge eat-in kitchen, three bathrooms and a spacious living room. Upstairs, five large bedrooms with high ceilings are shared by 12 members of an extended Bhutanese family. Most were in work, except for a set of grandparents, their daughter and an infant grandson. Unable to communicate in English, they were seated in front of a large TV watching a VHS tape of a traditional Bhutanese dance.

Neupane was 11 — and had learned English in kindergarten — when his family was forced out of Bhutan. He spent 28 years in a refugee camp but still managed to earn his bachelor's degree in both chemistry and education at a nearby university in Nepal.

Prepared to be won, Neupane knew he'd have to remake himself in America.

"I came to United States with hope I can do a lot better," he says. "Even back in Nepal, I knew USA doesn't just mean United States of America; but USA starts again."

Immediately after their arrival, the Neupanes lived with a Vermont family for about a week before moving into an apartment in Burlington's Old North End. Despite two decades of refugee camp living, the condition of the property came as a shock.

"I cannot forget that apartment for my life. It was so awful," Neupane recalls, referring to the rodent, mice and cockroaches that infested the place. "It was totally opposite of my imagination of what America would be."

Was it better or worse than the refugee camp? "Both have pros and cons," he says.

Despite a popular misconception, resettled refugees receive housing assistance for only a few months. For those who want to buy their own homes, there are no preferential deals or federal assistance programs that help them obtain mortgages at a lower-than-market rate.

Like most new Americans, Neupane didn't have a credit history. Early on,

Divide and Conquer? Redstone Developers End a 22-Year Partnership

BY KATHRYN FLAGG

After more than two decades as business partners, two of Burlington's most influential developers and real estate leaders are going their separate ways.

Even if you don't know their names, Doug Nudle and Larry Williams and their firms, Redstone Commercial Group, have had a major impact on Chittenden County. They redeveloped the Chase Mill on the Winooski River and created new life from dilapidated Shearman Inn. The duo turned the burned-out remnants of the Sepulchre Chase plant in Williston into a multi-use food and agricultural hub. In 1987 Nudle and Williams bought Bolton Valley skiers together. Their biggest undertaking to date — the \$31 million Radisson Lofts student residence — opened last summer with 400 beds at the University of Vermont.

Redstone has plenty of projects in the pipeline, too, including the Riverhouse luxury apartment complex in Winooski, where 72 units will come on the market in August. Come May, the firm plans to break ground on a new hotel, the so-called TD Bank Block at the corner of Main and St. Paul streets in Burlington. The \$30 million, 118-room hotel will incorporate the historic Armory at 100 Main, offering a decade-long renovation of the once-neglected city block.

Redstone currently houses 790 residential tenants in the greater Burlington area and manages roughly 15 million square feet of office and residential space — home to 151 businesses. Over the last five years, the company has acquired or developed approximately \$100 million in real estate.

Williams and Nudle are diplomatic when they talk about their split, which Williams termed an "inevitable separation," but say it's simply time to pursue their own interests. Williams is buying out Nudle's share in Redstone in a deal that will close by the end of the month. Nudle is starting up Nudle Real Estate. The pair will continue to share ownership in some 30 Vermont properties, including Bolton.

The breakup did come as "a bit of a surprise," countered Michael Monte, the chief operating and financial officer at the Champlain Housing Trust. Monte directed Burlington's Community and Economic Development Office from 1989 to 1993 and again from 1999 to 2007; it was on that role that he first worked with Williams and Nudle.

"They've been a strong, long-term kind of developer, and that's good to have," says Monte. "It's good to have folks who don't



Larry Williams and Doug Nudle

OVER THE LAST FIVE YEARS, REDSTONE HAS ACQUIRED OR DEVELOPED APPROXIMATELY \$100 MILLION IN REAL ESTATE.
NOW THE PARTNERS ARE SPLITTING UP.

want to get in, get out, and you never see them again."

Brian Fife, former assistant director for economic development at CEDO, points out that Redstone's commitment has gone beyond bonds and investor interest areas. "They were part of the re-envisioning of what Burlington could be," says Fife, who worked with Redstone to encourage Burlington to move into a dinner brush besides fast food. The firm redesigned its Fife Street. "It's not just putting up a building, it's about quality of life, it's been a generation of effort, and they've been part of that."

"I think they raised the bar for the type of projects that they do," agrees Tom Raveling, the head of census and real brokerage of Power & Raveling Real Estate. "By virtue of the fact that they were both from the greater Burlington area" — Williams and Nudle grew up in Winooski and both graduated from UVM — "they brought a unique

vision of and understanding of our market, and where the market could progress."

Brian Fife, CEDO's assistant director for economic development and neighborhood revitalization, praises the pair for their commitment to downtown, mixed-use developments, several big Redstone projects have focused on what's known as "multi" development, which tags underdeveloped buildings or sites in an urban setting toward growth. Developers consider it essential to revitalize downtowns.

Redstone is also versatile. "They develop to go out and do housing, housing, business housing, or retail buildings, retail buildings, mixed buildings," says Nudle. "I like doing a bit of renovating, redeveloping older buildings, historic rehab, developing condominiums, developing apartments."

Leaders in Burlington's real estate industry say it's too soon to know how the Redstone split will alter the vibrant brokerage and development landscape

Williams says the client experience won't change much, but the firm will soon have to decide whether to grow outside of Vermont.

"Over the last 22 years I've worked extremely hard building the Redstone brand and its integrity, and I think it's in a great position right now," says Nudle. Larry will continue his good will," says Williams, adding that he has a stake in the company's continued success. "I have a significant part of my net worth under management by Redstone."

Will Nudle be pursuing his Redstone clients? That remains to be seen, but he points out that real estate is a business built on relationships. In his new venture, Nudle may be less focused on focusing on acquisitions, development and commercial brokerage. His new company will manage a 10,000-square-foot office building on Howeswood Road, as well as the 90,000-square-foot City Center complex in Montpelier, which Nudle owns individually.

"We approach things in different ways, and that has resulted in a very productive partnership that's accomplished a lot over 22 years," says Williams, looking back on the 22-year partnership. "Now we're just at a point where we'd like the idea of setting what we can accomplish on our own." □

Feedback

towns close to the Canadian border ("For Some Vermont Students, School Choice Involves a Trip to Canada," February 20).

One of her observations, however, needs further consideration: the proposal to prohibit the use of our taxpayer "rainbow dollars" to send our students to out-of-state schools. This idea is shortsighted and works against the interests of many of our students and taxpayers while on at least two counts. First and foremost, our money is best spent when it delivers a high-quality education, ergo, our best response to the challenges presented by schools such as St. Albans should be to provide a better school system right here in Vermont. Second, we need to realize that a large portion of our education tax dollars in towns along the border come straight from Canada. Here in the small town of North Hero alone, we collect over \$200,000 in school taxes from properties owned by Canadians every year. Telling these seasonal neighbors and friends and customers that we want their cash but not their services is just plain dumb.

I congratulate our legislature on its wise decision to allow our students to seek out the best education value for the dollar whenever that education may be offered.

Bart Wilcox
NORTH HERO

UNION LABEL

I am writing to support the lead letter from Annie Majewski [Jedburgh, February 20] concerning Barbara Vicare and Goddard College ("Fraudulent Appeal," February 16). In a capitalist society like ours, the class struggle within bourgeois ideological apparatuses like colleges is real. Vicare's reported actions to suppress the staff union and to deny teachers input into a program-structuring policies demonstrate that her implied socialist ("feminist" compass) is one she doesn't have to face.

Paul Germanotta
PLATTESBORO, NY

WHITHER WHEAT?

I read "Wheat Belly," and Dr. Davis did more than ask patients to give up wheat ("The Troubles With Wheat," March 6). He himself had blood-sugar issues and experimented with eating different wheat products while tuning his blood sugar. He noted that modern wheat caused his blood sugar far much longer than Enduro wheat, an older variety. Forty percent of the population has the genes making them prone to Type

2 Diabetes (T2D). According to the Human Genome Project, there are at least 100 different adaptations that lead to T2D.

That is why I have my back on wheat. Not only do I feel better, I stopped getting cluster headaches. Dr. Davis doesn't mention that part. If I indulge in more wheat than usual, they come back harder and more quickly because I eat less wheat now, also giving abdominal cramping from eating regular pasta.

My concern is that others will read



this article and be dismissive of people who have legitimate issues. I've experienced it personally when a bread baker tried to tell me that wheat's not an issue. For me, it is.

I think those who sell wheat products should consider using older varieties.

Whether wheat went bad through hybridization or genetic engineering, it is shocking to go from 3 to 3000 having gluten intolerance to 3 to 3000. Something happened.

Jeanne Weibel
BURLINGTON

GUNS R US?

[Re "The Franklin County, a Critical Arms Dealer Quietly Stinks a Killing," January 22.] We Vermonters pride ourselves in having both very low gun rates and very low rates of gun crime. We have the 4th lowest rate of gun deaths among the 50 states, and the third most permissive gun laws. When we fail to appreciate, however, is that we have the 10th highest rate of gun exports used in crime, according to the Mayors Against Illicit Guns' September 2000 *Trace the Gun* report. Apparently, Century Arms is a major source of these guns; is that really the kind of business we want in Vermont?

Robert Roversing
WATERBURY

SUPPORT WIND

In writing in response to ("Do Vermonters Really Support Renewable Wind Power? Poring the Polls," January 23), the article cites three separate polls within the last year that showed the majority of Vermonters supporting wind projects in the state, at percentages of 75, 65 and 58. Authors Andy Brummer and Kathryn Flagg write, "conventional wisdom might suggest that wind opponents are a small but vocal minority of Vermonters," and go on to cover

description I recently read about neighbors opposed to a multi-unit residential development who took their case to the Vermont Supreme Court. These project opponents were emotionally invested, had identified the project as fundamentally wrong and wanted safely to stop that project.

This description also fits the vocal opponents of wind-energy projects in Vermont. Virtually every substantive issue there is in opposition can be answered by either data-driven research or through careful and appropriate string narration. Yet they continue to dismiss the facts – mostly on the basis that they just don't believe them. Their dismissal of polling data showing strong support for wind power in Vermont is just the latest in a long line of lies they brush aside.

Climate change is bearing down on us and we have to change our energy ways. Wind power has an important role to play as part of the solution for Vermont's energy future, along with conservation, efficiency, solar and hydro. The majority of Vermonters understand this.

Linda Gray
BURLINGTON

FIRST BT...

The fact that Burlington Telecom might be sold to a corporate giant is a very real point about trying to blend public and private ownership ("Can a Pledge Save Burlington Telecom From Corporate Takeover," January 20). That point is that corporate capitalism (or monopoly capitalism, to be honest) does not exist to serve the community, only to maximize profits. When this motivation is combined with political leaders who only see the bottom line and have few qualms about selling off publicly owned property, goods and services in order to look good now, the future is dimmed, the chances for healing toward rare.

If the original plan to create a publicly owned telecommunications system in Burlington had been fulfilled, there would be no one group taking Burlington to court and no corporate attorney/city council considering selling, trading, or private operation (privately in the form of the proposed Adelphi corporation) and, after completion, comment legislation (public, yeah) to vote down the publicly owned plan and retain private involvement. Now, what could have been an example of community-owned and community-owned telecommunications looks like it will end up being just another corporate cable/Internet monolith.

Watch out! If the mayor is thinking about selling Burlington Telecom to a corporation, could Burlington Electric be behind?

Ned Bassett
BURLINGTON

WELCOME TO NIMBYLAND

[Re "Do Vermonters Really Support Renewable Wind Power? Poring the Polls," January 23.] I was reminded of a

Bob Jacobs
BURLINGTON



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Castleton State College Adds a New Art Gallery Down the Road — in Rutland

BY PAMELA POLSTON

What's going on in Rutland? No sooner had the venerable **CHAMFER ART CENTER** opened a sculpture gallery, the **CASTLETON STATE COLLEGE**, then Castleton College followed suit. This Friday the **CASTLETON STATE COLLEGE GALLERY** holds a reception for its inaugural show, which by Castleton faculty.

"The Chamfer is great, but it's the only gallery in town," says **MEL RAMAGE**, director of visual arts programs at Castleton. "It would be good for Rutland if there is more than one — hopefully there will be more than two."

We can also hope that future galleries will avoid resorting the word "down-tow-n" in their names. As it is, the Chamfer and Castleton "down-tow-n" are just across the corner from each other, on Merchants Street and Center Street Alley. In fact, the two are cooperatively presenting a current artist-in-residence.

Both locations are positioned to benefit from a pending neighborhood development called Center Street Marketplace. What's planned is an interior courtyard park that will allow surrounding shops, restaurants and other businesses — including the Castleton Downtown Gallery — to "walk there back door" to Downtown Rutland Partnership executive director **MICHAEL COPPINGER** puts it. The project is scheduled to break ground this spring, according to Stange.

An accessible art gallery sounds like an apt addition to that urban park space. But why Castleton, leaving the BFA for a startup venue some 30 miles from the college? isn't it **CHRISTIE PRICE GALLERY** enough?

"Most people don't travel very far to look at art," Ramage says. "We have a good gallery on campus, but it's predominantly appreciated by college people." He suggests the additional exposure to art will be good for both the college and the community. Ramage notes, Castleton's president, **RON WILKINSON**, "is from Rutland and has been interested in getting more involved in the town ... [he] would a real and visible presence in downtown."

Indeed, under Wilkinson's presidency the college has purchased and renovated Rutland's Sprague Arms, has created a community outdoor ice rink, and sends students to town to volunteer for the city's nonprofits. "We have a five-year lease on the [Downtown Gallery] property and are exploring other ways to integrate our growing performing arts programs at the [PARAPONT THEATRE] as well," Wilkinson writes in an email. He echoes Ramage's comment that investing in the town benefits the college community.

In bringing more art to the far residents of Rutland, the Castleton Downtown will have the distinct advantage over a commercial gallery. "We're



Illustration by Lee Hynes

not really dependent on selling art, so we can experiment," suggests Ramage.

Whether the venue will get off the ground and stay relevant to be sure, but for now its three-year quarters are hosting 40 works by 13 accomplished faculty members. Ramage says both on- and off-campus galleries will likely continue to present "handy regional" artists.

The original Chamfer, housed as a grand Queen Anne Victorian on South Main Street, exhibits works primarily by local artists, but is closed for a few months for renovations. The downtown gallery's exhibit, "Full Bloom," on view through March 23, assembled painters **SAFIRENE LAROLINER, BRIAN STYLTON, DICK WEBB, AND JOANNE DUCHELLE TORRISON** in the visual-art equivalent, presumably, of a very good band to catch. The

Chamfer is also home to the **VERMONT AREA ART ASSOCIATION**, which takes art outdoors with its annual Art in the Park weekend Saturday August 16 and Sunday.

The rumor that Vermont has more visual artists per capita than any other state may or may not be true, but there are certainly enough to populate any number of new galleries in Rutland and around the state. Bring on the Q.

Castleton Faculty Exhibition: Castleton Chamfer Gallery, Center Street, Rutland. Reception March 20, 4-6 p.m. Through May 3, 2014. 802-748-2666. "Full Bloom" paintings by four Vermont artists. Chamfer Greenleaf Art Center, Rutland. Through March 23. 802-748-6566. chamferartcenter.org



a corner in free-fall" describes a release from Phoenix. But things pick up — and twist and turn — when she takes a job in a university laboratory that works with "language-competent apes" and is run by a brilliant but "fucked-up" primate biologist.

It's a unique plot, and one that "puzzles apes and humans under the microscope," according to a reviewer on IndieReader.com. Color as mngard.

KIM MACQUARIE

Tuesday March 18, 6:30 p.m. at Phoenix Books, Burlington. **Out, Out, Out: A Novel of Women and Apes**. Phoenix Books, 212 pages. \$15 paperback. Also available as an e-book. kimmacquarie.com

A UVM Classicist Employs Greek and Latin to Tell a Timeless Story – as Opera

BY AMY LILLY

Americans are writing new, ringingly sounding operas all the time: in the last few years alone, operas about Walt Disney and John Brown have premiered, and a work based on author Amitav Ghosh's story "Hoboken Mountain" will be running next year.

Of course, these operas are usually in English. But **HAIR** writer, associate professor and chair of the classics department at the University of Vermont, and Oregon-based music professor John Peel were apparently looking for a bigger challenge. They decided to write an opera about Nero in the language the first-century Roman emperor actually spoke: Greek and Latin.

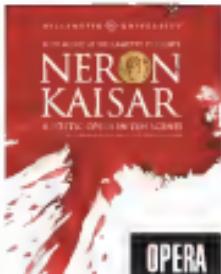
Selections from *Neron Kaisar* will premiere that week at Williams College in Salem, Mass., where Peel is composer-in-residence and Usher used to teach. The title is a transliteration of Nero's name as it appears in Greek.

An opera in one ancient language and another dead one? Usher, the librettist, says the rarity of the enterprise was part of the draw. He previously collaborated with Peel on an opera scenario in Latin, *Trois Mousquetaires*, which was based on Virgil's *Aeneid* and premiered in 1999. "We always wanted to collaborate again," Usher says by phone, "and we thought Greek would be good because it hasn't really been done before."

That is, aside from the efforts of two other brave souls he can think of: Greek native Makis Theodorakis, who scored *Asylklik* (Greece) in the mid-1990s (not mention scene film including *Zorba the Greek*) and the Pulitzer Prize-winning American composer Elliott Carter, who was reportedly working on a Sapphic song cycle before he died, last November. "And us," Usher adds.

The three-hour resident opera speaks both ancient Greek and classical Latin – "which is not church Latin," he specifies. The singers? Not so much. Usher phrased the libretto and helped with the performers to ensure they could at least pronounce their parts. "It was really quite an amazing experience to hear them spelling Greek, even though they didn't know what they were saying," he recalls.

Ancient languages aside, *Neron Kaisar* is surprisingly relevant to



current American culture. While Nero's life seems tailor-made for opera – the despotic, murdering, big-brother mother (with whom he had an incestuous relationship) and two wives before committing suicide at age 30 – Usher chose to focus on his "subculture" as a singer, poet and musician who played the lute, a large lyre.

Usher looked for these in the musical world of his time, and his obsession is evident as an ironic comment on Americans' infatuation with celebrity singers today, according to program notes. One scene features an "American Idol"-like competition between Nero and other soloists who sing poems by Sappho, Alcaeus and others from the Hellenistic repertoire that was popular in 30 A.D.

"More never wanted to be emperor," Usher explains, noting that the ruler was crowned at age 17. "He just wanted to be the equivalent of a modern rock star with his modern boy band."

Usher hopes the opera will one day be staged in Vermont, but it's not the language barrier that makes that unlikely. As the composer points out regretfully, "It takes a lot of money to put on an opera."

■ The recording of the Williams University performance of *Neron Kaisar* will be sold at Williams College's Office of liberal arts website following the performance on Wednesday, March 13, [williams.edu/arts/ncs/nccn/ncn_releases.html](http://williams.edu/arts/ncs/nccn/ncn_releases/ncn_releases.html).

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STATE of THE arts

A New Vermont Enterprise Aims to Put Artworks on Nonprofits' Walls

BY PAMELA POLSTON

ART



Home Firms Illustrations by Fred Weeks

Central Vermont artist **JANET VAN FLEET** likes to make things happen. She cofounded Home Firms Arts, where she maintains a studio. She cofounded, with the late Marc Aronoff, the **REINFORCING ART** fund, an active working artist who produces found-object sculptures and installations, with a steady stream of exhibitions to her credit. And then an occasional blogger has apparently Van Fleet had some extra time on her hands, because new she's launched, with fellow artist **ALEXANDRA KOTTWILLER**, yet another volunteer enterprise: **EMBRACING ART**.

Simply put, Embracing Art is about artists donating artwork to nonprofits. That is, to put art on the walls. "I'd like for businesses to have art in their workplace," Van Fleet explains. "We know that having original work in the workplace gladness the heart and opens up dialogue."

But aren't artists always asked to give away work for charitable purposes? "I think we all have to admit sometimes where donated artwork sold for far less than it was worth."

All this, on the other hand, few artists sell all their work, according to Van Fleet. "I realized I have a huge backlog of pieces in my studio, and it occurred to me it would be nice to donate most of this work to organizations I want

to support," she says. She went up to Endersong Arts, giving her art. "We've got art, you've got walls, let's do this."

To get the project off the ground, Van Fleet and Kottweller selected 30 recipients — "women's [groups] that deal with violence and abuse, and 30 environmental organizations," says Van Fleet. Each will have the opportunity to select one piece of work from those of the 34 artists participating in the show. After that, the organization is responsible for communicating with the artist and picking up the work.

Costs the nonprofits all the donated artwork?

Yes. Van Fleet says, with this caveat: It must be sold at less than the artist's value, and 50 percent of the proceeds must go to the artist. In addition, she cautions, "People don't realize how hard it is to sell art."

Van Fleet expects that Embracing Art will expand — both in contributions and beneficiaries. As for the project's name, she explains, "The artists want to enhance the work done by all these wonderful nonprofits. And we also want them to embrace having art in their lives."

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Dear Cecil,
The Sandusky humor is just the latest in a seemingly endless stream of pedophile scandals. Is there any reliable information on the incidence of these kinds of crimes?

Stan Kaplan

Let's start with the bright side. There's no indication that sex crimes involving children are more frequent than they used to be. What's changed is, we're hearing more about scandals that were previously hushed up. The grim fact remains that the shooting was, and is, pretty bad.

The Penn State child sex scandal got a lot of press, as did the revelation of serial child molesters in the Catholic Church and the Boy Scouts. You get the impression pedophilia is spreading like wildfire. Is it? Based on police stats, probably not.

Pedophilia is defined as persistent sexual attraction to children where the perpetrator is at least age 16 and the victim is at least five years younger. As such, it's a subset of child sex crimes in general, which also include sex between kids of similar age (I can remember an eighth-grade boy once stay or two) and, apparently, one-time offenses. Such distinctions may be academic, as some critics have argued, but relevant — it's been suggested that nearly nine in 10 child molesters either meet the criteria for pedophilia at the time of the offense or eventually will.



But let's not overdo this. In theory, there should be two ways to get a fix on the prevalence of pedophilia: count the molesters, or count the molests. Unfortunately, collecting reliable numbers for either is as tricky as it sounds.

Statistics on pedophilia are dubious for the obvious reason that cases typically come to light only as part of a criminal investigation or during psychological treatment. Studies of any type of sexual behavior based on self-report are notoriously unreliable, and surveys of pedophilic tendencies rarely are doubly so — this doesn't seem like the kind of thing most people would admit to, even anonymously. That caveat having been made, here's a sampling of the research.

A 1989 study of about 200 male college undergrads found 6 percent admitted to masturbating to pictures of children, and 7 percent said they'd have sex with a child if they could get away with it. A 1991 study found 7 percent of male high-school seniors reported having had a sexual experience with a child when they were 16 years of age or older.

Let's just think this is strictly a male thing, a 2007 survey of more than 2000 college women found that 4 percent had at some point had sexual experiences with a child at least five years younger. Just one problem: These women were on average only 12 at the time, meaning

we've stayed pretty far from pedophilia as casually understood.

We turn to the more important question: How many children do pedophiles victimize? Here, too, it's difficult to say — the numbers reported in different studies simply don't match up, possibly in part because different types of sexual abuse are often confused.

For example, a 2007 report on pedophilia from the Mayo Clinic cites a survey of 1500 Canadian young adults that found nearly a third of the women and a sixth of the men had experienced "unwanted sexual contact before they were 17. There are alarming numbers but the report goes on to say, "Most of the one-time offenders reported by females were committed by another adolescent of another age" — that being absolutely its bad. But it's not pedophilia.

Likewise, a 2000 study says, "There have been marked declines in... childhood exposure to violence and abuse from the early 1960s to the recent past" and in "gross figures of incidents, one of which is a 53 percent drop in proven sexual abuse cases." However, when you dig into the guts of the study, which compiles the results of two telephone

surveys of violence involving children in 2002 and 2008, you find two things. First, child reports of sexual abuse by adults, as opposed to by other kids, have declined only modestly — and perhaps more significantly, the incidence of such reports is small, around 9.3 percent.

Reports of other types of abuse, such as physical and statutory rape, are more common, in the 1 to 3 percent range, though only some of this qualifies as pedophilia (the who it's with, they're trudging down), one percent or even a third of 1 percent is a lot when spread across the whole population. But there's little sign of a massive unrecognized problem.

Given the state of the data, we can't draw any definite conclusions, as let's just call the following observations. It seems reasonable to say pedophilia is not of these unrelenting but especially common varieties that include other forms of sexual and child abuse, has never been widely tolerated. Given greater awareness and more protection, therefore, one may suppose that however often pedophilia occurs now, it'll happen less in the future. That may be wishful thinking, but notwithstanding new reports, there's no sign it's happening more.

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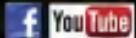


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We just had to ask...

What's with the free house on the Barre-Montpelier Road?

BY GINGER VIEIRA

How hard can it be to give away a house? In this economy, you'd think a free house would be snatched up in seconds but when it comes with a sign that reads, "FREE HOUSE YOU MOVE IT!" things start to get a bit complicated.

Located on Route 305 in Barre — the exact address is 781 North Main Street — the modern little pastel-green house looks sadly out of place sandwiched between Pickard Street and the self-service Rob-A-Dub Car Wash. According to nearby business owners, the house has sported its "FREE" sign for nearly a year.

After some searching, we discovered that the owner of the house is Richard Bushara, who lives one house up on Pickard Street and owns the car wash.

"I've invested in the land, not the house," explains Bushara, 49, who co-owns the Capital Plaza Motel in



Montpelier with his family and runs other local businesses. "I bought the property from the bank as a foreclosure," he says, and notes that removing the house would enable him to expand his own yard.

"The house will need a lot of work," Bushara continues. "The outside is fine but the inside is unusable, which is why we don't rent it. It's a unique fixer-upper I thought, rather than tearing it down, maybe somebody or even a charity, could use it, and they could take the time to fix it out for their own."

According to Vermont real estate websites, the commercial value of the 2,200-square-foot house is \$62,200.

"I've had many calls from people interested in shipping the house for its resources, but I don't want to do that," Bushara says.

The biggest problem with a free house

that needs to be moved is, well, moving it. The process is not cheap; this couple was interviewed in moving the house, Bushara says, but the estimated cost was about \$10,000; he notes that they were prepared to invest.

The price of transporting a house is based on various factors. According to Norman Messer of the family-owned Messer House Moving & Construction in Barre, the biggest is the distance the house would have to travel. Other variables include the house's dimensions, particularly its width compared with the width of the road, and the time of day when a move is feasible. Traffic would obviously add to the difficulty and therefore to the price. Considering that Bushara's free house sits very close to a busy road and, timing a move would be tricky.

Messer is convinced that the job

could be done. "If a building is standing, it can be successfully moved," he says.

"It's an expensive project," says Bushara, "even though they're getting a free building."

If one wants the house, he's prepared to take care of it himself. "I've loaded into doing a controlled burn and tearing it down myself," Bushara says, and suggests his deadline might be the end of this month.

But he isn't giving up hope that someone will turn up who wants to make use of the building. "If you're ready with investing, have \$40 grand available and are up for the adventure of moving a house, Bushara would love to hear from you."

QUESTION
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244 Woodstock Inn & Ranch, Vermont
Photo: Steve Miller

High Rollers

When money is no object, Vermont's luxury realtors step in

BY KATHRYN FLAGG

If your pockets are deep enough, there are some beasts to be snapped up on the Vermont real estate market. Looking for that classic Vermont gentleman's farm? Nearly 18 million could buy an "exceptional family recreational retreat" on more than 1000 acres in Woodstock. For \$1.9 million, you could own a cozy 4670-square-foot lakeside residence in Colchester with three bedrooms, two libraries and "wonderful open and airy living spaces." And, if you're really going for broke, \$9 million could buy you a staggeringly huge, 18,098-square-foot "getaway or estate" that one real estate listing blissfully describes as a "synonym of past and future" and a "one-of-a-kind luxury residence."

If you're dreaming of a piece of Vermont paradise to call your own, chances are there's a house out there for you. And ready to help you find it is a small band of real estate agents who specialize in the luxury market and are adept at discussing the finer points of wine cellars, boat moorings and private tennis courts.

These agents say the luxury market is picking up.

"I think that Vermont will always enjoy that mystique, and we will continue to have a cycle of people willing to leave the expenses of owning real estate in Vermont," said Wade Weather, the regional manager for residential brokerage at LocalNet, a regional luxury real estate agency.

Interior of the house
Photo: Peter J. Kelly



numbers. They follow the stock market ... and they're always ahead of the curve."

In particular, Weather saw an overall home market — which had traditionally made up 70 percent of the company's sales — slow recently. Buyers who might otherwise have been interested in annual homes set on the sidecars and watched, Weather said, until the financial forecast began to improve. Even now, some of those buyers — in their 50s and 60s — find themselves with fewer "nesting years" ahead of them, and a second home purchase seems less enticing.

And "just as markets are always shifting, so are buyers' preferences in luxury real estate," Weather specializes in waterfront properties and classic gentleman's farms. While the waterfront houses are still extremely desirable, he said, those east of the road (lakeshore) are less than in the past. Buyers today seek border properties on a hill slope or the water, where they have access to "instant gratification" recreation in their backyards, Weather said.

For an up-close and personal look at Vermont's high-end real estate market, I headed to one of the state's newest playgrounds: Woodstock, with the Benét Macdonald Real Estate Group — the mother-and-son team from Peggy Benét and Mac Benét Macdonald. Benét joked that she's the "pound dog" of real estate at Blowe. She's been in the business since the 1970s, when "high-end" meant modest (by today's standards) six-unit cluster on Mountain Road. Macdonald grew up in Woodstock, left Vermont to work in real estate in New York City for 30 years and returned two years ago to step into the family business.

Last year, according to an annual report that Benét and Macdonald compiled, 12 percent of all residential sales in Woodstock topped \$1 million. Their estimate for about a quarter of those over \$1 million is what they call the luxury market, which they define as houses costing at least \$900,000. Like Weather, Benét and Macdonald agreed that residential real estate sales — in both the high- and low-end markets — are beginning to pick up, residential sales numbered 74 houses in 2008 and just over 80 in 2009 and 2010.

The recession was a reality check for some in the market, particularly homeowners looking to unload their expensive properties. Benét and Macdonald noted that it took some sellers a few years to realize that their property investments might not translate into the asking prices they had overvalued.

Nowadays, in recent years prospective buyers have become savvier. "They wanted a deal ... in a deal," Macdonald said, and those buyers were willing to hold out on purchasing when they suspected they weren't snapping up a luxury home at a (comparatively) low price. Both buyers



—higher than realistic price tags and bargain-hunting house hunters—continued to slow down real estate movement during the worst years of the recession. The South market reached the bottom in 2009, when just 47 residential properties traded hands.

Smith took the lead as we set off to explore two properties in Stowe's upscale neighborhoods. Turns out, taking a spin through the town with her is almost as illuminating as poring over property transfer data at the town clerk's office. As she navigated the streets in her Subaru Outback, Smith easily pointed out various properties she'd sold and noted off-the-prices \$3 million here, \$3 million there. She's been inside so many Stowe houses that, at dinner parties, Smith often finds herself showing other guests where the bathroom is.

Our first stop was a nearly 7,000-square-foot home in the Stowe Hollow neighborhood, on the market for \$12.5 million. The big selling point here, Smith notes, is the floor-to-ceiling windows. To demonstrate, she pulled up the blinds on a few, exposing elevators to Stowe Paradise, but left the rest closed. With 56 windows in the house, it takes her a half hour to open the blinds before a shower—and just as long to close up shop afterward.

Smith led me into what she called her favorite room in the house: an enormous walk-in pantry the size of my own kitchen, where we both stood and stared over the storage space. We perched out of the doors that opened from several of the house's six bedrooms and admired a stone fireplace with an enormous fire pit I noted Smith as she padded around the house in her Birkenstocks, peeking into closets and bathrooms. Because the owners still used the vacation home, it remained fully furnished, with the occasional family photo or memento displayed on a bedside table.

The owners had, however, followed Smith's advice to purge the house of most of their valuable personal possessions, making it as easy as possible for prospective buyers to envision themselves there without interference from mother-chimpy's private life. Even so, Smith cautions, many buyers are picky and fussy, easily turned off by a property because they don't like the current owner's choice of sets.

That led Smith to envision a curious quirk of the luxury real estate market in her neck of the woods: Even clients who have no real boundaries and easily could embark on dramatic renovations or redecorating spaces, she said, rarely want to take on a major project. If the tile or paint color in a home isn't just right, many people will keep looking.

Smith herself has never had due problems. An art teacher before she entered



BUYERS TODAY WANT TURNKEY PROPERTIES ON A SKI SLOPE OR THE WATER, WHERE THEY HAVE ACCESS TO "INSTANT GRATIFICATION" RECREATION IN THEIR BACKYARDS.



the real estate biz, she said she's always had a knack for imagining the design or decorating possibilities of a home. "I'm probably a frustrated architect," she confided, after taking one story short taking a crowbar to a ceiling in one of her first residences to expose the beginnings of a cathedral ceiling.

Her job, as she sees it, is to help buyers imagine the possibilities of a house.

Our second stop was a \$3.8-million house on 4.2 acres in the Taber Hill neighborhood—with some of the best views in Stowe, Smith promised. Sure enough, after we wound our way up the multi-long driveway, we were rewarded with a sweeping vista stretching from Camel's Hump to Mt. Mansfield, with Trapp Family Lodge visible in the distance.

A thick layer of snow hid the swimming pool, but Smith pointed out another recreational perk: a frozen, the walled court used to play a handball game known as Bumper polo. The house won't carry that 26-year-old, but a few reclaimed posts and beams decorated its open floor plan. This felt like a rustic mountain getaway, just right for an après-ski host among friends, with a spacious wine cellar to suggest the beverages.

In Smith's experience, she said, few of the high-end buyers looking for real estate in Stowe gravitate toward historic properties. Most modern houses, centered with luxury amenities, move faster on the market. "Buyers want at least five or six bedrooms—and as many bathrooms. They're looking for open floor plans, 'drop-dead views' and high ceilings—not exactly the forte of remodeling old farmhouses. Nothing too quirky is desirable," Smith said.

"Unless they find that perfect combination, they won't buy," she said.

I asked whether Smith and McDonald of entering to an upscale clientele is any different from handling your average, middle-of-the-road real estate deal. Some clients are demanding, Westerhout admitted, but they also can be incredibly generous. "They can make a mistake," he said. "If you open a lot for like selling most anything, but you have to be careful all the way."

If anything, Smith and McDonald said, some first-time homeowners going for more modest properties need more "hand-holding." High-end clients typically have a level of financial sophistication that makes the real estate agent's job a bit easier. That said, Smith added, sales at both ends of the spectrum tend to be "as much work either way."

"You're going to get the same level of service if you're buying a \$600,000 house or a \$3 million home," she said. And One Difference? With the former, you can probably count out the wine cellar. ☐

A Piece of the Rock?

Developers may dream about Burlington's perfect peninsula, but the church says no — for now

BY KEVIN J. KELLEY

A 16-acre peninsula jutting into Lake Champlain two miles north of the Church Street Marketplace hosts a school, a conference center, community gardens, hiking trails, a huge solar-power installation, one of the most famous geological features in Vermont and a magnificent set of stained-glass windows. Yet among Burlingtonians have never set foot there, some may not even know that Rock Point exists.

This grand piece of private property is open to the public but doesn't call attention to itself. Its owner, the Episcopal Diocese of Vermont, is a low-key entity associated more with discretion than ostentation. But the pier represents considerable wealth — at least on paper — and is seen by some developers as prime real estate.

"It's a drop-dead location," comments Tom Pomerleau, president and CEO of the ready business that bears his family's name. Any homes built there would "very possibly" be at the high end of the range," he notes.

The real value of Rock Point, including its docks or its buildings, is listed by the Burlington assessor's office at nearly \$19 million. The Episcopal Diocese, which doesn't pay taxes on that sum due to its religious status, would pocket quite a bit more if it were to sell some or all of its land to a developer. And, God knows, the Episcopal Church could use the cash.

The church's flock is thinning. "Fewer people are involved" with the church than was the case a couple of decades ago, says Lynn Bates, whose official title is canon to the ordinary, which can be translated as assistant to the bishop. "Worldwide at regular church services it's rare where the culture is right now," she observes. "We struggle with budgets and operating expenses."

But does that mean the Church is looking to sell? Rock Point's potential market value does give rise to temptation, Bates concedes. And the faithful side knows that by selling part of Rock Point's acres the diocese could stop worrying about covering its roughly \$1 million annual operating budget. It could also carry out all the deferred maintenance projects on its grounds.

Church members "south of Rte. 4" and in northeast Vermont say this doesn't mean anything to them, as I'd expect: They say nothing to the expense of head on-site a window of the diocese's nonresident offsite bidding. "Others say no, this means everything to us."



Stained-glass windows in the former Episcopalian church



C. J. Appling on the sawing a cabin



THE DIOCESE SEES THIS AS A SACRED PLACE.

REV. THOMAS ELY

The church did recently sell one of its churches — Trinity to Poultney — because the local congregation had dramatically diminished. The buyer was John Coffey, a Vermont sculptor who specializes in biblical figures. Discreet bidding could also occur in the case of St. Anne's Episcopal Church in St. Albans, says Rev. Thomas Ely, the bishop of the Vermont diocese. "We're in discussions with Preservation Trust of

Vermont about what will happen there," he reports.

That would leave the diocese with 47 congregations scattered around the state. And Ely estimates that about 600 Vermonters — or roughly 1 percent of the state's population — are affiliated with the Episcopal Church. "We've lost members, just like every religious denomination has," the bishop says.

Despite the challenges the church is facing however, "There is no intent on the part of the trustees in selling Rock Point," Ely declares. "It's not a part of our vision."

Presently, the diocese is "building its own," he says, "its future."

Besides, church officials learned several years ago that many of the most attractive pieces of Rock Point could not be developed due to septic issues and topographical factors. They had considered selling, but "decided there was no point proceeding," Ely relates.

Another deterrent to building on Rock Point, Pomerleau adds, is Burlington's inauspicious zoning program, which stipulates that about 20 percent of residences in a medium development must be "affordable."

"That changes the potential value substantially," the reader says, "but that doesn't mean it can't be developed."

Ely's residence is at Rock Point's hublike gate. The 100-year-old Bishop's House, a brick building designed in the Tudor Revival style, stands about half a mile to the west of Burlington High School, down a one-lane road and into a cluster of houses and evergreens.

Next to the Bishop's House Conference Center, it was built about 30 years ago as a replacement for the Episcopal Inn, which was constructed in 1857 — three years after the Episcopalians originally came to Rock Point. That grand Gothic structure, first used as a school for boys and later as a meeting facility, was destroyed by a fire in 1959.

The modern conference center rents — for \$100 to \$700 per day, depending on the number of people — to religious groups and secular organizations for soft rehearsals and other gatherings. Weekends are fully booked well into the future, Bates notes. That makes the center an important source of income, which the diocese would like to increase by renting the space more frequently on weekdays, she says.

A refurbished farmhouse, now the home of the property manager, is used during summer a few times that are used during the church's summer-camp programs. Kids who attend become steeped in the church's social mission, Bates notes. She cites as an example the relief work performed by Episcopalians around the state in the aftermath of Tropical Storm Irene. The Episcopalians also have a progressive political agenda. Ely recently joined 29 other Episcopal bishops in a court action



challenging the constitutionality of a federal law prohibiting same-sex marriage.

City-administered community gardens plan to lease to the owners of the property and along a portion of Lincoln Road, lined with white pines and Norway spruce. Another kind of harvesting takes place alongside them, in what used to be an open field. AllEarth Renewables has built Burlington's largest solar-power installation, consisting of 15 roughly 20-foot-tall sun tracking arrays arranged in rows. The array is expected to produce about 265,000 kilowatt-hours of power a year — enough to供电 the two-thirds of the electrical energy used on the church's property.

Burlington residents familiar with Rock Point likely associate it with the imposing stone and wood building a

few hundred feet to the east, the current student body.

Today, room and board is pegged at \$33,500. Part of that sum pays 23 staff members to provide nearly one-on-one coverage for the students, most of whom are from out of state. About 85 percent of Rock Point graduates go on to college, Sparta says.

He describes the school's finances as sound but adds that he's trying to recruit an additional eight students to increase income and to make maximum use of Rock Point's resources.

In addition to a well-equipped library

with a dance floor at its center, the school's attractions include a sagging cabin that is a short walk from the main building, its

wood-fired evaporator beds and a general



Solar power installation

short distance up a hill from the main entrance to North Beach, formerly known as Fisher Hopkins Hill, it was built in 1800 as a finishing school for young ladies. It was reacquired in 1838 by the Rock Point School, though it remained an all-girls institution.

The female orientation is reflected in the design of the stained-glass windows found in the former Episcopal chapel inside the school. Beautifully crafted New Testament scenes put women in the forefront. The windows are probably original to the building, but their provenance is unknown, says Lawrence Ribbeck, a specialist in architectural stained glass who mounted a studio on Burlington's Pine Street. Ribbeck probably would have been called in to make repairs on these windows even if his wife, Marjorie, design, had caught English at Rock Point instead for many years. Ribbeck says the quality of the unknown artisan's work is "the 99th percentile, right up with the very best."

The school, which is still owned by the Episcopal Diocese but is not religiously affiliated with it, today educates 20 students in grades nine through 12. "They're bright and curious," says school head C.J. Sparta, but many also present behavioral challenges related to "anxiety, depression, high-functioning autism," he adds. Boys

from/borders pegged to the main block. Powers says, "The value will be the size of a celebration on March 16 involving Rock Point students and community members." Burlington High School students will also be invited to the maple-sugar party as part of Rock Point's efforts to collaborate with its neighbor, Sparta says.

The church's grounds offer some rich outdoor-education opportunities. For example, geologists as well as students trek out to the tip of the peninsula to view a dramatic section of the Champlain Thrust, a fault that runs 200 miles from northern Quebec to New York. Had the Valley River cut 30 yards into the lake, the aptly named Long Stock poker above the waterline, it was believed to be sacred to the Abenaki, who once hunted and fished nearby.

It's special stuff.

"The disease uses this as a sacred place," Bishop Elly says, referring to all the property at Rock Point. Partly for that reason, he adds, "The whole sense of that land being developed as a con sequence isn't going to happen."

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Rental Health

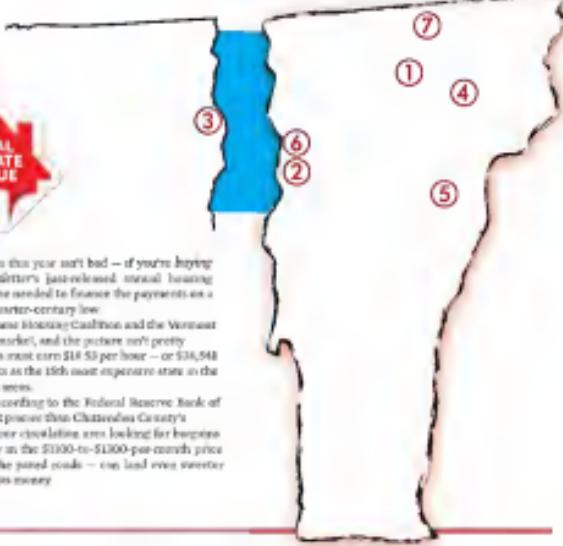
What does \$1200 per month buy in Vermont's tight rental market?

BY KEN PICARD

When it comes to Vermont's housing situation, the news this year isn't bad — if you're buying a home. According to the Vermont Economy Newsletter's just-released annual housing affordability analysis, the share of median family income needed to finance the payments on a median-priced house fell last year to 11.7 percent — a quarter-century low. But renting is another story. Just this week, the National Low Income Housing Coalition and the Vermont Affordable Housing Coalition released a report on Vermont's rental market, and the picture isn't pretty. Titled "Out of Reach 2013," the report reveals that Vermont renters must earn \$14.50 per hour — or \$36,548 a year — just to afford a basic, no-furniture apartment. Vermont's new ranks as the 16th most expensive state in the nation for renters and the ninth most costly among nonmetropolitan areas.

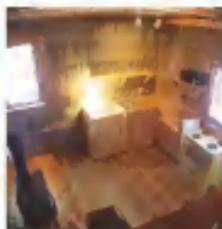
The picture gets even bleaker in the greater Burlington area. According to the Federal Reserve Bank of Boston, only tiny Barnstable County on Cape Cod has a rental market pricier than Chittenden County's.

But don't despair, renter! This week, *Seven Days* poked around our circulating area looking for bargains. What follows is a sampling of what renters can get for their money in the \$1000-to-\$1300-per-month price range. Obviously, those willing to step off the beaten path — and the paved roads — can land even sweater deals. Just be sure to factor in your additional commuting time and gas money.



ALL PHOTOS BY KEN PICARD

1 Eden (Lamoille County)



Eden (population 183) won't win any points for cosmopolitan hustle and bustle. But if peace and quiet are what you're seeking, you can find them in a converted barn with plenty of natural light, wood floors, a pine deck and exposed post-and-beam construction. The biggest selling point may be its natural setting: The 13-acre property includes a lakeside beach, apple trees, canoe dock and five acres of "striking meadows."



Price: \$1100/month
Bedrooms: Two
Square feet: 1100
Year built: ca. 1800
Heat included? No
Pets allowed? Yes

2 Burlington (Chittenden County)



Vermont is known for having some of the oldest housing stock in the nation. But if you're seeking that new-park smell, it would be hard to find a list fresher than one in Thayer Commons, newly completed this year. A one-bedroom apartment in the complex starts at \$8500 — the upper edge of our price range — but boasts easy walking distance from "downtown North Avenue" (aka the planned supermarket plaza), Ledyard Park Annex, the Burlington Bike Path and Lake Champlain. Free gym, laundry and a "pocket park for pets" round out the deal. Sure, it was a drag losing the New North End Department of Motor Vehicles office, but that's the price we pay for expanding Burlington's affluence-light rental market.

**FOR
RENT**

Price: \$1300/month

Square feet: 635

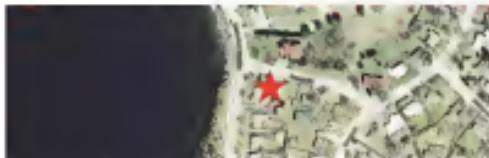
Bedrooms: One

Year built: 2013

Heat included? Yes

Pets allowed? With deposit:

3 Plattsburgh, N.Y.



Some Vermonters may look down their noses at the blue-collar burg just across Lake Champlain. But for those who want a little room for their hard-earned cash and don't mind a \$15 area code, this two-bedroom, one-bath ranch on Cumberland Head in Plattsburgh is right on the money — and the lake. There's a four-season room off a deck leading to a pool, two garages, a large living room and family room, a breakfast nook and spacious, updated kitchen, a master bedroom with two eight-foot closets, and internet and cable TV already installed. Throw in the large fenced yard for the humans, and that one is a real deal. Downside: Add to your daily expenses \$9.60 for the ferry to Grand Isle.

**FOR
RENT**

Price: \$1200/month

Square feet: Unknown

Bedrooms: Two

Year built: Unknown

Heat included? No

Pets allowed? Yes
(except puppies) with nonrefundable deposit.

4 Greensboro (Orleans County)



**FOR
RENT**

Price: \$1100/month

Square feet: 1,600

Bedrooms: Four

Year built: Unknown

Heat included? No

Pets allowed? Contact for details

Looking for a rental home for you and your dogs? Check. A house near the woods? Check. How about your own trails to walk your pups and a pond to swim them in? Just this four-bedroom, two-bathroom beauty near Greensboro Village appears to have it all. It comes as a "fully equipped house on a working farm," with nice views overlooking a meadow. The spacious family room features exposed wood beams and a cathedral ceiling. Rent includes a charcoal grill, fireplace and wood stove. Sweet dreams!





COMMERCIAL INVESTMENT

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Berlin — For Lease

The Berlin Mall has a live apartment available. Excellent opportunity to own New Trier Super Center in Vermont. Current availability includes 15,000 SF of junior interior along with associated small shop spaces. Pet fees may also be available.



Burlington — For Lease

Multiple suites available in the Mihota Building, located in the busy Main Street corridor. Most well-worn floors and exposed brick and beams. Ample free parking. Dr. the bus line. Space ranges from 780 - 2,600 SF.



Colchester — For Sale or Lease

Commercial condominium. An amazing opportunity in a convenient Middle City location! Beautiful space in Harknesside Professional Building. Amazing end unit space with two decked floors, skylights, parlor-like areas and private parking are just some of the many great features of this condo. 1,600 +/- SF.



So Burlington — For Sale or Lease

Stand alone medical office building in a great location! Layout consists of 4 exam rooms, 1 large office, treatment room, break room, waiting & reception areas and full basement for storage. 2 curb cuts. Parking included. Tremendous signage!



So Burlington — For Lease

First floor space available on Union Street Annex. Options include a dedicated entrance, lots of on site parking, excellent signage and high daily traffic counts. Located next to Small Dog Electronics and Barnes & Noble shopping center. 2,300 +/- SF.



So Burlington — For Lease

Multiple office suites available in the Twin City office complex. Suites range in size from 800 SF - 5,000 SF. Great exposure, signage and location. Minutes to I-89, shopping, restaurants, and health club. Parking included.



Shelburne — For Sale

Unique opportunity to own in Shelburne! Stand alone warehouse/office building available for sale. 3,200 SF on 1.4 acres. Good location. Parking included.



Rutland — For Sale or Lease

ca 4000 +/- SF restaurant space for sale or lease. Fully equipped on 1.6 acres includes 65 +/- parking space 126 seats. Built in 1996. Great location! Daily traffic counts over 16,500.



So Burlington — For Sale

Prime Shillburne Road retail space for sale! Property consists of 3 acres and is located at a lighted intersection. Great opportunity for investors, developers and owner occupiers. Currently set up as a car dealership.

5 Randolph (Orange County)



In Randolph, \$1200 will land you this large, two-bedroom apartment with an open kitchen, dining- and living-room floor plan. You'll have to share laundry facilities with nearby tenants, but all utilities — heat, electricity, even cable and internet — are included in the monthly price. Also included? "Fabulous" mountain views, a babbling brook and plenty of wildlife, berries and apples in a quiet country setting.

**FOR
RENT**

Price: \$1200/month
Square feet: 1200
Bedrooms: Two
Year built: Modern
construction
Heat included? Yes
Pets allowed? No

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6 Winooski (Chittenden County)



The Onion City sometimes gets a bad rap for the quality of its cramped, aging rental stock relative to costs. But while one-bedroom apartment in River's Crossing may not have the sprawling square footage of a Northeast Kingdom barn, this "prettier luxury apartment" includes access to a fitness center and club room, optional covered parking, and central air. Located across the street from Winooski's River Walk and "just five minutes from Church Street" — by bologna, perhaps — these apartments offer a respite from Burlington's student ghetto and other Old North End dives.

**FOR
RENT**

Price: \$925/month
Square feet: 653
Bedrooms: One
Year built: 2009
Heat included? No
Pets allowed? Contact
for details*



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7 Troy (Orleans County)

Watch the sun set over Jay Peak! If you're willing to relocate to Troy, just south of the Canadian border, you could snag this renovated farmhouse on eight acres. The landlord tells us an oversize kitchen with plenty of counter space and a walk-in pantry. If that isn't enough space for you, the property includes an additional 600-square-foot storage area. More perks include perennial gardens, a large deck and a "cozy fireplace." If country-crust is your thing, you can opt to rent the house fully furnished. ☺



**FOR
RENT**

Price: \$1200/month
Square feet: 2400
Bedrooms: Three
Year built: ca. 1886
Heat included? No
Pets allowed? Negotiable

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Believing Is Seeing

Theater review: *Race* at Northern Stage

BY ALEX BROWN

THEATER



David Mamet's *Race*, now playing at a powerful, professional production at Northern Stage, lays down a challenge. Arrive with an open mind, then leave with closed eyes.

In a law firm conference room, a rich white man, Charlie, seeks legal representation after being accused of raping a black woman. The two male attorneys — Henry, who's black, and Jack, who's white — are not eager to take the high-profile case, but they are lightning quick to demonstrate how truth is irrelevant and perception is everything. It's a lesson they also seem bent on teaching newly hired trainee, a young black woman fresh from an Ivy League education.

And so Mamet launches his observations on race from an elegant and well-constructed framework. Using a legal setting makes judgment central. But judgment may entice deep-seated self-deception, because facts are more likely marshaled

into place to affirm a belief than to search for a fair conclusion. Prosecutors with wanting these attorneys are less likely to scrutinize a client than on honestly assessing how evidence can be manipulated. The legal system renders shade and guile public, while a law office is like a courtroom's backstage, where arguments receive their final trial.

Race is not the play's only topic. These polarizing dynamics are at work here: black/white, rich/poor and male/female. Each has the power to shape beliefs.

On the male-female axis, Mamet skillfully explores how we're individually predisposed to view rape as a crime of violence, but also as a form of communication and intent, and shrewdly formulates intent of those. Late that vacuum (by presumption, crowding out facts) for some people (mostly women), a charge of rape must be true, because what woman would risk discrediting to lie? For other people (mostly men), women want to have it both ways

— to tease and connote and then to punish. All of us are inclined toward one of these views, rape is a story we know in advance.

Mamet's fervent despair about humanity is intensified through searing speech at lawyers and client/mentor walls of words that see more about power than patience. These are characters who never doubt themselves; each suffers from the need to be the smartest person in the room. The intellectual shams of the play are interesting and stimulating; ideas explode like fireworks. But viewers should be prepared for a vigorous 90-minute journey, without intermission. *Race* demands intense concentration from the audience as well as the actors.

Director Maggie Macneill-Caldwell's vision is true to lay Mamet's scathing sentimental curtain, show characters baring emotion and let individuals language lead. She establishes an exhilarating pace and allows the energy of the ensemble to supply the drama. This is no whitewash,

Glass House

The couple behind Desserts by David Glass gets a fresh start in Vermont

BY ALICE LEVITT

If you lived in the New York area in the past 20 years, chances are you tasted a cake from Desserts by David Glass. Beginning in the 1980s, away a shopper discovered the rich, creamy mousse of the chocolate-truffle cake in elegant black boxes sold at stores such as Zabar's, New Leonard's and even Whole Foods and Canadian supermarket chain Loblaws.

But how many knew the secret that David Glass, who now lives in Colchester, shares about his namesake dessert? "It's Vivie who actually knows how to bake," the former cancer says of his wife. "I can't bake for shit."

Glass admits he is responsible for the celebrated chocolate cake recipe, which he learned in the 1970s while working as a nouvelle cuisine chef at Michelin-starred restaurants in France. But it was Vivie Glass who created most of their brand's most popular desserts, from the classic New York Cheesecake to the uncommonly suggy-honey Rum Babas au Cognac.

The Glasses moved from Stamford, Conn., and their Colchester farmhouse last November to Vermont, David Glass has been winning new fans with his Brooklyn Love Letters, a line of muffins infused with alcohol that he markets locally through the Desserts by Vivie and David Glass Facebook page. He and Vivie have both been working on books, too, she just self-published her first e-book, *Vivie and David Glass' Desserts: A Recipe Book Filled With Sweetness, Love and Lust*.

But one thing the couple will not be producing in Vermont is their famous cake. That chapter of their lives ended last July, four months to the day before they left for the Green Mountains, when their 21-year-old son, Adam, died suddenly of prostatic fibrosarcoma, a tumor in the heart.



LIKE DAVID'S CAKE,
THESE NEAR-LIQUID TRUFFLES
ARE BASED ON A BELOVED
FRENCH DELICACY.

In her book, *Vivie Glass*, explains, "it's time and it could no longer sustain our business. Every dessert was fed into measures of Adina, and every cake it made in the existing works was measured with tears."

A talented cook from a young age, Adam worked on the family's cake production line in their Connecticut factory whenever he could take the time away from high school or college. Vivie says that some of her fondest memories of her son are of working 14-hour days together preparing dessert wreaths.

Adam always encouraged his mother to write a cookbook, Vivie recalls. She began testing recipes on July 6, the day after her son's passing.

The emotionally evocative book, composed of cake recipes and the family stories that inspired them, is both a tribute to Adam's idea that the cakes belonged to the customers who loved them, and a moving elegy for the young man himself. "I wanted people to remember Adam for the really amazing sweeting person he was," Vivie says. "He was hard to confine to pages if you use him, you would feel like his presence was so physically powerful, how could he even confine himself to his body?" He managed somehow.

Adam also figures in the sequel. When not at her day job assisting disabled adults at Cheshire Community Services, Vivie is working on a new recipe book focused on the stories of the mostly Latino Amherst workers who helped make the Desserts by David Glass bakery a family. The final book in Vivie's planned trilogy will feature stories of customers who were touched by their cakes, the woman and the sweet girl through her cancer battle. Vivie recalls, another reported that the Glass'



|| SIDE dishes

BY CORIN HIRSCH & ALICE LEHRIT

Crêpes Take Flight

SKINNY PANCAKE, 1401 NO. AT BURLINGTON AIRPORT

To call the **SKINNY PANCAKE** in the Burlington International Airport an "upscale" or "satellite" of the Skinny Pancake in Burlington and Montpelier would do it justice. With a cozy shower of salvaged wood tables, an L-shaped marble-and-wood counter, a full bar, and several craft beers on tap — including the **ALASKAN BREWERY**'s Heady Topper —



the place appears even airier and more elegant than its urban counterparts.

Vermont's third Skinny Pancake opened in the airport's north terminal on Friday after "a long night" of final prep, says **ROBIE HELLER**, who co-owns the growing chain with his brother,

JOHNNY. A second location in the south terminal is likely to open next week. So far, the company has hired 28 people to staff the two spots and a **SHAKES HALIFAX** counter that opened in the departure lounge a few weeks ago.

Topped with the words "Local + Healthy" (the lengthy,лагуноги English and French) menu sports breakfast selections (berry or egg), **CABOT** cheddar and **VERMONT SMOKED** bacon, sweet and savory crepes (another lunch and dinner menu, using them the familiar

Hot Apple Crisp), with local apples, honey and whipped cream, and the **Johnnie Crisp**, with locally raised pulled pork, cheddar, corned-beef onions and house barbecue sauce, packed into a **BAKED** PANCAKE — **carnevale** style. (Both cost about 28 percent more at the airport than downtown.)

Other dishes include salads, pastries, a local cheese board, pastries stuffed with locally raised pig and local meat, served with a spicy apricot dipping sauce;

and the **Heady Topper** (the place appears even airier and more elegant than its urban counterparts).

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Tomatoes Transformed

CHURCH STREET RESTAURANT TO REOPEN AS PIAVA

For 21 years, **THREE TOMATOES TRATTORIA** was a Church Street institution. Now on March 25, a new era will begin with the opening of **PIAVA**.

The new restaurant is the brainchild of the men behind **Three Tomatoes**, **ROBERT MEYER** and **JOHN REINER**, in collaboration with new partner and operations director **BRANDON HUBER** and chef **ROBIE VIEIRA**.

Renovations began earlier than winter for a mashup of new and old that features stone and cork walls and a gleaming new bar. The wood-burning oven remains, seasoned with more than two decades of use, but has a new brick face.

Notable as the top new basement space is, **Niko**'s biggest deviation from **Three Tomatoes** is in its cuisine. While the old restaurant focused on Italian flavors, **Niko** doesn't stop with that but casts its net farther across the Mediterranean into Morocco, Turkey and Sicily.

Highlighting the **Piaova** namesake is how it grew up with its denizen in Vermont's heart. "Piaova diners are not even sad and up-and-coming yet — they're just good food," says the first-generation American. "Though the fact isn't yet ready to share his menu, he mentions **lasantina** (tomato sauce and basil) and his grandmother's **ostiajica** recipe. He also speaks excitedly of fare from elsewhere in the world, such as whole, roasted ribs with **Prosecco** (a arrabbiata stew and homemade ravioli filled with **bacalao** blues).

Before taking his name as a **Vermont chef** at the **PIAVA CLOSER** **BAR AND RESTAURANT** in Mendon, **Vieira** cooked in Paris and Tuscany, where he absorbed a respect for produce. At **Niko**, he says, that means using whole, local ingredients, but also looking beyond Vermont for top-flight products, including carefully chosen wines at affordable prices.

Schmidberger says he hopes **Niko** will be a destination for romantic five-course dinners, but he also plays up the wine bar aspect, which includes a menu of cocktails such as minty mojitos and house-made pisco sours perfect for an evening of grilling.

Over dinner is running seasonably, the team will roll out lunch, which will feature sandwiches of house-roasted meats on oven-roasted **RED HORN BACON** **COMPANY** breads. Breakfast service will come next, with high-quality coffee and espresso paired with Euro-style pastries and breakfast sandwiches.

With the **Verlantia** **PIRELLONI TRATTORIA**?

While it's keeping its name, Vieira says he's also changed the menu there to reflect his simple, local ethos.

— R.L.



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March Special
1 large 16" 1-topping pizza,
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2-Item Cake product
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For the Pizzai or extremely Expensive 3000

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THE ULTIMATE CHOCOLATE TRUFFLE CAKE

By Vicki Vite • Photos by Vicki Vite

March Special
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1 dozen wings
2-Item Cake product
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For the Pizzai or extremely Expensive 3000

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Grease a 9-inch cake pan or 10-inch tart pan with nonstick spray. Make sure to hit every spot.

Preheat the oven to 325 degrees. Carefully place a 6 to 10-inch ruler across the top. Fill with hot water so the pan is left about one-third of the way up. Let the water heat while you prepare batter.

Over a double boiler melt one-half cup butter, 1/2 cup unsweetened chocolate, 1/2 cup milk, 1/2 cup sugar and 1/2 cup flour. Bring to a boil, stirring with a whisk until the mixture is completely smooth.

Meanwhile, put the whole arrangement on a stand-up mixer. Hit the egg and sugar on medium speed (about 10 minutes). Add the melted chocolate with 1/2 cup high speed or low long as the mixture will have the proper texture. Just add it enough so that when you pour it off the egg and sugar between your fingers, the sugar feels dissolved.

Now pour the melted chocolate and butter into the eggs and sugar base, on medium speed (about 10 minutes). Mix until smooth.

Let the batter pre-bake on low speed when it disappears from the high speed briefly to make sure it is thoroughly mixed.

Pour the batter into the prepared 10-inch pan. Carefully lay the pan onto the 1 to 12-inch ruler that is in the water. Check the level of hot water. It should come halfway up the sides of the cake pan. If it doesn't, add a little more, or invert the 10-inch pan.

Bake for 50 minutes to one hour. The top of the cake of molten lava has to support the cake and will not crack or split in the oven.

Remove from oven and let cool on a wire rack. Once a toothpick is stuck over the cake and gripped the cake out, flip the cake over. Tap the edge of the pan sharply once or twice onto a counter top. It should come out easily (moshulu—moshulu make 2000 of these a day).

Let cool completely. You can wrap the cake and freeze it. It is delicious when you eat it the day it is made because it is like a cake and it is like a cookie.

Write to Vicki Vite at
www.dairyplanet.com or via email at
Vite@Vite.com.

Recipe from Vicki and David Cheli's
Delicious Desserts: A Recipe Book
Filled With Inventive, Love and Care
by Vicki Vite

Glass House

white-chocolate orange was the last thing her father was able to eat.

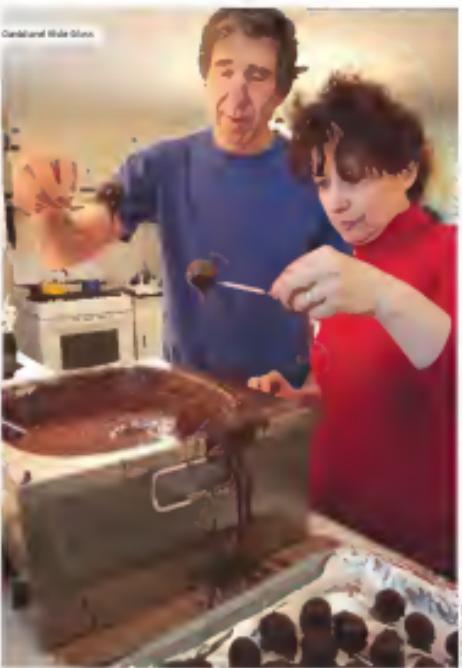
While Vicki cherishes their famous brownies—which went bankrupt in 2009—David makes his Deanton Lava Lites in its own way, he says, the process has helped him best. “They’re very therapeutic, especially when the batter turns out just perfect and you have the perfect truffle.”

Like David’s cake, these near-liquid truffles are based on a beloved French deficiency. Dip into the thin slices of dark chocolate, and they burst with an absolute haze of cassis or raisin essence into every other week, David

scribbles subscribe to his email list for his latest flavors. Truffle fillings have ranged from aged drinks such as White Russian and salty Margaritas to straight-up gin or Maler’s Milk.

Vicki insists that her husband include some virgin orange. She prefers to enjoy her Love Lites plain, perhaps with a bit of bacon on the side. David likes his flavored Love Lites with peanut butter and smoky bacon from North Country Smokehouse. A new convert to the bacon-as sandwiches at 999 Arms Market in Burlington, he says he hopes soon to experiment with a truffle flavored with bacon, the notoriously fried Arms first. “If I can work it in the house past Vicki,” he jokes.

Candied and White Lites



11 SIDE dishes

CONTINUED FROM PAGE 43

entrepreneur was Vermont cookbook author **MOLLY STEVENS**.

A visit to Zepot, based in Stowe, Vermont, catalyzed the idea of a musical event in the Green Mountains. "There are a lot of cheese makers here, and people come to Vermont a lot," Stevens remembers thinking. "She had a number of friends and relatives here.... We should do something here and raise some money for the [Daphne Zepot Teaching Award]."

Though Stevens says her original idea was "to sit around someone's living room and pass the hat," the event soon grew. **AWARD FOR FRESH & GOURMET OR CHEESE, FISH AND CHIPS** will take place on Sunday, March 24, from 4 to 6:30 p.m. at Main Street Landing Performing Arts Center in Burlington.

Advance tickets are required for the event, which will kick off with an address from cheese "rockstar" Ann

Westervelt, cofounder and CEO of Zepot's Community of Businesses in Ann Arbor, Mich. After her talk, guests will partake of tastings that pair local cheeses with fare from Vermont restaurants and producers.

For example, chef **MARKUSSEN** of **PIPER** will prepare a dish using cheese from **CLARKSON BARNHILL FARM**, while **SHANNON COOKIES** will pair with **WILLOW FARM** Zepot own product. Brie & cheese, will be available for tasting, too.

If cheese lovers are surprised, they are welcome to pose the cards with a name or logo to be displayed on the "cheese poetry wall," Stevens says. An apt tag for Zepot.

—K.K.

Follow us on Twitter for the latest food gossip: [@VermontCook](#) or @vtnewspaper. Also: [Like us on Facebook](#).

With a bright difference of more than a foot between them, tiny, curly-haired Viva and wavy-haired David don't look like a natural set. But throughout their interview at Dohri Tea, the two hold hands and lovingly gaze into each other's eyes. Viva says that when their children were small, they called each other on the phone every 15 minutes while she tended recipes at home. The calls aren't much less frequent now.

Though the Glaser marriage has always flourished, this is a sharp one for their dessert business. In 2008, the economic downturn forced the couple to file for bankruptcy and close their Confectionery factory after 26 years. That story will be told on David Glaser's upcoming e-book, *The Rise and Fall of Desserts by David Glaser or How Not to Run a Small Business*.

Late, the Glasers started a small, weekend-only business in an office park where they shared equipment with another baker. That ended a few weeks after Adam's death, when the couple resolved to move to Vermont to be closer to the elder of their two remaining sons, Burlington musician Joshua Glaser and his daughter, Zee. It was something of a homecoming for David, whose paternal grandparents once owned a dress shop in St. Albans.

Another fortunate aspect of the move is that it forces them to work

from their home kitchens. When the Glasers met in 1988, they made cakes for commercial use illegally at the bottom floor of their run-down, historic home in Hartford, Conn. In Vermont, David can make his treats legally. The couple still marvels that Vermont bakers are spared the overhead cost of heavy fees for production space. "To do this out of our home is really a blessing," Viva says. "Vermont is doing a really smart thing to stimulate the economy."

The ease of working at home has called her back into the kitchen, too. The Glasers hope to earn a spot at this summer's Burlington Farmers Market, where David plans to sell his Brazen Love bites and maple cookies, made from grade G cream provided by neighbor Pine Farm Sugar Works.

Viva is holding to her promise that she'll no longer make her famous cakes. She'll soon launch an ice cookie, including lemon bars with lemon curd and almond bars with raspberries and mint, using local ingredients when possible. The couple has been especially impressed with cream from St. Albans Organic Creamery.

And, though nothing will ever replace their youngest child, the Glasers will soon begin to narrate new life — in the gardens of their 30-acre property. Sandy Adam would be proud. ☐



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Live Music

Nine (Edible) Lives

Burlington's 156 St. Paul Street shows how a restaurant location can get a bad rep — and lose it

BY CORIN HIRSCH



Photo of St. Paul 156, 2011. CIRCA 1940s: the white building is 156

The turn-of-the-century bricklayers who created Burlington's 156 St. Paul Street probably didn't foresee the dawn of pan-handled author or Neapolitan papa. Yet, just as we went up in 1910, the two-story brick structure that now houses Pizzeria Verita has seen more than the proverbial new lives. After its days as a livery barn, most of its incarnations have been restaurants, with ring holes or both.

Locals of a certain age probably recall the image of barn and muck-veneer housed at 156 St. Paul from the 1970s through the '90s, such as the Drenched Cat and the Honey house. Others remember waiting for a table after a 1980s renovation at the Winding Room, one of Burlington's earliest upscale eateries.

But, while Vermont Dela has flourished since close about 1993, not much seemed to stick at 156 St. Paul Street after the Winding Room closed. Open Grill, Plus 4, Matador Mexican Cantina and the like came and went. Watching a string of restaurants open and close in quick

succession at a single location, one had to ascribe mystical qualities to the space — faulty karma that only the right tenant can reverse, but could more mundane factors be in play? And, if so, has the latest occupant, Pizzeria Verita, mastered the art?

Steve Dorabus, who has owned the building since 2001, thinks so. "People have been concerned about the stigma that was being attached to the location," Dorabus says. "But, in this [restaurant] industry, there are so many people that have concepts and don't know how to execute them well. People just fall down, you get a lot of folks who think it's simple, think it's easy, and that since they open their doors, people will come."

Dorabus believes Pizzeria Verita can have finally ended that string of bad luck. "It's a pretty solid industry," he says. "The Verdi folks really had a concept that was well thought out."

Next Food after the classifieds section, PAGE 41



Peter Yee of Below Signs Commercial, a real estate agent who caters to residential leases among his specialties, also believes that location is not always the primary culprit in an eatery's decline. "I think there's a perception that the restaurant business is glamorous or highly profitable," he says.

Yee regularly fields queries from aspiring restaurateurs who seem to have only a faint inkling of what it takes to succeed. "It just seems like it's everyone's dream to open or own a restaurant someday, and it's so easy to make another [business] sit rather different," he says. "Most people are underqualified and don't have the work ethic to do it. And, unless you're really lucky, you should plan on not making any money the first year or two."

PEOPLE HAVE BEEN CONCERNED ABOUT THE STIGMA THAT WAS BEING ATTACHED TO THE LOCATION.

STEVE BOHANUE
BOHANUE & ASSOCIATES



When it comes to the difficulty of finding a restaurant spot, 18th Street — just off Burlington's main drag — is a fascinating case study. No. 186 was created when the owner of Main and 30th, Paul Wells, still dominated by the American Hotel. In 1996, a large fire ripped through the hotel, five years later, in 2001, the popular Hotel Vermont took its place. The building at 186, divided by its eight-story neighbor, was its lucky charm. "The managers used to park the truck and would come out the fence and pick up hotel guests at 18th and Wells," Dohahue says.

For a few decades, the building housed an auto upholstery outlet. In the 1970s, No. 186 became home to a string of watering holes. Around 1975, it was the Blue Tooth, "which had 20-cent drafts," notes Williams, while Jack Stell, that was followed by the Blue Dog Inn, and, in the late '90s, by the Denebowl Cat, where future members of the band Phish played backup to jazz musicians during weekly gigs at the Johnny B. Cashman Jazz Ensemble.

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A few years later came the tidy-located Mercury Room. A snapshot from the 1990s shows a former-looking building with weathered white aluminum siding and a staircase on the front. "It was done when I was 20 with an IDQ," admits son of Burlington, who prefers to remain anonymous. He wasn't alone, other locals, now in their thirties, admit to doing their earliest underage drinking at the now-defunct pub.

The locals, though, and curmudgeon apparently took their toll on the building's condition: in 1992, its market value was \$120,000, just marginally more than its purchase price 18 years earlier.

In 2006, owner Donald Knopke

and he figures the location as one possible cause. "You have a difficult time getting people off Church Street in the summer," Knopke notes. "You can pull people to City Hall Park, but getting them that one extra block is tough."

After the Writing Room, the long-suspecting tenant was 186 Bistro, a sports bar with contemporary American food that opened in 2009 and lasted five years.

B. was Tom Dohahue, who co-owns Trish's Deli with his wife, Lori, who capped off real estate agent jobs two that the space was up for lease again. B. was looking for a spot to open a Mississippi-style pizzeria. He and his group — management consultants Leslie Wells and David Abrahams — leased 186 Bistro in early 2012 and launched yet another restaurant. They made space for a two-ton Italian-bolt pizza oven and braved through the north wall to construct limited-up windows.

"We loved the space but wanted to open it up and make it bright," Wells says. "It definitely changed the room."

Knopke, who gave the place the noms, says it would fit anyone who has ventured into Jane Verrelli's opening known as it has been next to impossible to "leg, sit or hover" a seat during peak times, as Dohahue puts it.

Wells, who recalls the Writing Room fondly, thinks the good vibes were always "baking." "It's always been a great spot," she says, sounding sincerely unsurprised. Even though 186 Bistro is "off the beaten trail," Wells points out that owners don't have to pay the higher fees associated with the Church Street Marketplace, the idea is, rather, that location, its business armen that matters — and a touch of good fortune.

"No matter who you are and how much you put into it, it's a little bit of the luck of the draw," Wells says. She did a lot of research before opening their business, and spent years perfecting the pizza. Abrahams created an innovative bar program that is a draw as well. "We're fortunate every day that it's working out," Wells says.

She takes issue with the noms that No. 186 has ever had had known. "I don't understand the negative comments. I always feel like people should sit back just a bit," Wells says. "They come in, sit down, they eat, and for whatever reason their businesses don't work."

Currently 186 Bistro Street is not the only Burlington address that has seen its share of culinary turnover. The busy southwest corner of Pearl Street and Wisconsin avenue hosted an array of restaurants before Azura House adopted long-term success. That business has since expanded to Montpelier.

"If the concept is good, service is good, pricing is good," says Yee, "the people will come."

And, with Verelli offering a healthy blend of world plating, collective experience and unique, delicious pizzas, they're well on their way.

food

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MARCH 13 - 20, 2013

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Entertainment

CELESTINE & DALE'S SHOWTIME "It's an intimate, cozy place of community presents ways to live/share/laugh/celebrate and public spaces to measure that truth," reads the St. Johnsbury-based trio's website. Free. Info: 864-3272.

Comedy

SHRIMP & GUITAR For losing participants play "Shrimp and Grits" Anyway? "Shrimp and Grits" is an educational entertainment. Ages 10-18. Burlington, 7:30 p.m. \$1 suggested donation. Info: 232-4103.

Community

HIGHLIGHTED GROUPS AND DISCUSSIONS Those who serve as "big brothers" in the King Street Center program find community around them. King Street School, Burlington, noon-1:15 p.m. For more information, call 860-864-2000.

GREEN BAG MEETING Participants bring items of their own to help happenings. BOMA, Galway, Patchwork, 9:30 a.m. Free. Info: 776-3834.

Creativity

GREEN MOUNTAIN CHAPTER OF THE HOMESCHOOLERS GUILD OF AMERICA Guest teacher Marsha Brumley speaks and demonstrates how to teach your child at home. Prices: \$10. Seminar: Laundry, Burlington, 7:30 a.m. Free. Bring along lunch. Info: 232-4255.

MAKING STAFFY Defunct soapbox parts become parts of art and jewelry that will be sold toward funded-audience awareness. Bikes, Vermont, Burlington, 8-10 a.m. Free. Info: 339-1887.

classroom

LAW AWARENESS The lawyer, paralegal and students attend a law school. In this event, law students speak about their law school. In this event, law students speak about their law school. Info: Center for the Arts, Johnson State College, 1 p.m. Info: 802-838-4251.

Health & fitness

HISTORICAL RAILWAY HISTORICAL SOCIETY, CHAMPLAIN VALLEY CHAPTER MEETING Members and their families meet in front of the illustrated lecture, "Breaking the Pennsylvania Railroad, in '90s?" Staging Hall, Port Ethan Allen Gristhouse, 7:30-9:30 p.m. Free. Info: 800-44-5535.

Fri. 15

CELESTINE Celestine performs acoustic blues with a folkloric edge. Headlined by the country-rock trio's continue an eastward tour of their 2012 album, *Calloway Area Center*, St. Johnsbury, 7:30 p.m. \$10-12 p.m. \$4-6 p.m.

BEATS OF THE SOUTHERN WILD The 10-year-old officers of the Vermont-based band perform a concert series pairing art and music. Prices: \$10-20. Tickets: 860-864-2000. www.vtbeats.com

COMMUNITY CINEMA FILM SERIES *Kindy* (Burke Plastics) and *Everyday Weather* (Vermont). The Oscar-nominated *Kindy* is a Mexican super heroes' entrepreneurship representation in society. A discussion follows. Flynn Center, Burlington, 7 p.m. Free. Info: 863-6838.

THEATRE VERMONT PRO-MATEURS An 18- to 25-year-old group of actors and actresses whose members have shared our respects over the past 50 years. Opened discussion follows. Calloway Arts Center, St. Johnsbury, 7 p.m. Free. Info: 232-3800.

PALEYFEST: THE BIG BANG THEORY Paleyfest features a *Cast with the Regulars* panel discussion and production as well as previously unscripted Q&A and behind-the-scenes footage. Palace 2, Empire, Burlington, 10 p.m. \$10-15. Info: 864-5567.

THE INVISIBLE WAR Kirby Dick's documentary explores the underpinning epidemic of rape within the U.S. military. Performed by the *Westford County Women's Network* and Shutter Paramount Theatre, Bellows Falls, 7 p.m. Info: 752-0800.

governance

BURLINGTON 90 CLUB Folks gather weekly to play D&D a different style (modular, highly strategic, Risk-like board game). *Uncorked*, Burlington, 9 p.m. \$5. Open. Bring a self-signed wine and two \$5 T&T tickets (they're cash).

Health & fitness

SCOUTS MEETING Marsha Brumley guides an outdoor money raising. *Mountain Station*, St. Johnsbury, 3:30-7 p.m. \$10 suggested donation. Info: 232-7008.

INTRODUCTION TO ONE-NEEDS BLESSINGS One day shows this powerful money transmission technique, which alleviates need and reduces the fiery. Fletcher Free Library, Burlington, 2:30-3:30 p.m. Free. Info: 232-2956.

INFO: 134-135, 138

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ALL DAY, 7:30-9:30 p.m. **THE COUNTRY COOP**, Green Cave Estate, PO Box 548, St. Johnsbury. Depending on cost and other factors, classes are offered for free. www.countrycoopvt.com. Call 864-3272 to purchase a class listing.

MAR.17 | MUSIC



Rhythms of a Nation

Members of the Irish-American band Lassies are passionate about the storytelling traditions of both Celtic and country music. Their normally scheduled garage rock-influenced performances in the acclaimed group's spirited interpretations of age-old tunes, covers and originals. Having burst onto the stage in 2009, these multi-instrumentalists expand their steadily conscious repertoire with their Irish oboe, shamrock City. A multi-media performance tells the tale of Michael Cusack, an Irish unstrung — and great-grand-niece of longago diarist Eoghan Rua — who traveled to the mining town of Butte, Montana, in 1910 with thousands of others in search of a better life.

SOLARIS

Sunday March 17 3-10 p.m., at Flynn MainStage in Burlington. \$21-40. Info: 863-6988. www.flynn.org

MAR.16 | OUTDOORS



Reaching the Summit

Elite athlete, photographer and writer Jon Reynolds has an adventurous spirit that fuels extreme adventure — including four-eighths summit with indigenous people in the world's most remote places for his children's book series, *Vanishing Cultures*. Whether crossing the Tibetan Desert on camel or exploring a Himalayan salt-train route, the native Vermonter captures compelling images that convey human universality regardless of geographic and economic circumstances. Inspired by his experiences, Reynolds founded Good Fun-4-U to facilitate educational access worldwide. He hosts the Great Up and Over at the Trapp Family Lodge Center, where participants cross-country ski and snowshoe to benefit Tibetan refugees in India.

THE GREAT UP AND OVER

Saturday March 16 10 a.m.-6 p.m., at Trapp Family Lodge Center in Stowe. \$33. \$25.55 per family includes trail pass, half-price rentals, lunch and instruction. Info: 863-7088. goodfun4u.org

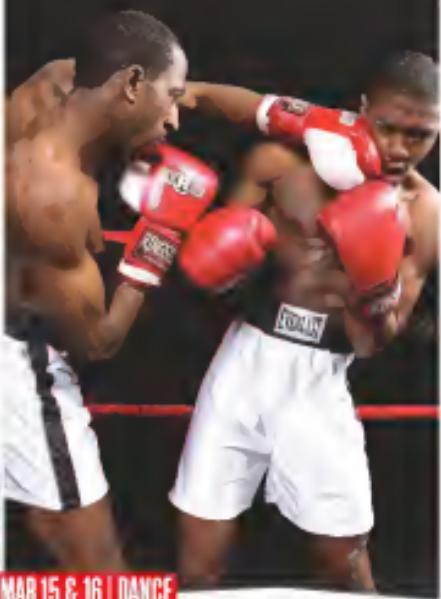
MAR 13-17 & 19-20 | THEATER

Meditations on Masculinity

When asked to describe his unorthodox fighting style, boxer Muhammad Ali famously replied, "I float like a butterfly and sting like a bee." The former world heavyweight champion's penchant for poetry and social activism inspired choreographer Crystal Brown's *Opulence of Integrity*. Set to an original score by Farah Malsangi, elements of hip-hop, boing and martial arts punctuate a suite of dances performed by her New York City-based company, iNSPIRE. Brown muses that portraying Ali's "torment of a life infused by diversity, yet unassimilated by humanity" mirrors the struggle for identity faced by men of color today.

OPULENCE OF INTEGRITY

Friday, March 16, and Saturday, March 17, 8-10 p.m., at Grace Shorter, McWayne Center for the Arts, Middlebury College, 84-02, Info: 443-3868; middlebury.edu



MAR 15 & 16 | DANCE



Cross Examination

Pulitzer Prize-winning author and playwright David Mamet likes to push the envelope. An affinity for wordplay and rancor-sheep dialogue drives his work, including the play *Race*, which explores manifestations of sex, guilt and cultural taboo behind the curtain of political correctness. Maggie MacNeal's *Cabell* directs a Northern Stage and Capitol Repertory Theatre coproduction of this provocative tale about a team of racially diverse attorneys, who, upon agreeing to defend a white man accused of a crime against an African American woman, must confront their emotionally charged reactions to the case — and each other. Production contains sexually explicit language and adult situations. (See review on page 40.)

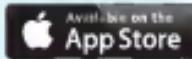
RACE

Wednesday March 13, 7:30 p.m., Thursday March 14, 2 p.m. & 7:30 p.m., Friday March 15, and Saturday March 16, 1:30 p.m.; Sunday March 17, 1 p.m.; Tuesday March 19, and Wednesday March 20, 7:30 p.m.; [see website](http://www.northeaststage.org) for future dates; at Brigitte Opera House in White River Junction; \$32-\$46; Info: 295-3000; northeaststage.org

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SEVEN DAYS

BURLAPP

The Homegrown Guide to Burlington, VT

calendar

1920 in 1960s

parents' roles. *Reclaiming Innocence*. Williston '10, 10:30 a.m. Free. Info: 784-8810.

WALK WITH PHYL Phyllis' 10th annual 5k road race, song and dance, movement, food and singer/songwriter Sherry Alling-Hermann. Williston '10, 10:30 a.m. Free. Details: www.williston.com or 802-656-1476. Info: 802-656-1476.

PAJAMA STORY TIME WITH SUCCESS BY SE Stories up to age 5 bundled up in their pajamas. \$1.50. For 2s to 5s. Details: www.pbs.org or 802-656-7300. p.m. Free. Info: 802-656-2102.

8 & 12 PLAYS Local 8- to 12-year-old families bring their talents to stage for crafts-and-physical-activities. Loops and Loops Child Development Center. Essex Junction. 9:30 a.m. to 1 p.m. Info: 802-862-7392.

SAHNA-LEE STORY The celebrated author discusses her books. *Orange Has No Color* and *White Days*. Stories. Details: www.sahna-lee.com. 10:30 a.m. to 1 p.m. Info: 802-656-1476.

TEEN ZONE CHALLENGE Participants of all ages play physics games utilizing a variety of materials. Miller Public Library. Williston '10, 2 to 5 p.m. Free. Registration: 12:30 p.m. Info: 802-656-1476.

SANHUA CONCERT SERIES Singers Maguire, Grimes and Linda Fletcher entertain in the French Room of the Williston Inn. 7:30 p.m. Free. Info: 802-656-1476. Concert: 7 p.m. Info: 802-656-1476.

OPEN HOUSE IN MAY Models of performers of all ages step up to the stage and showcase their skills in a supportive atmosphere. Arts & Technology Arts Center, Burlington Woods '10, 7 p.m. Info: 802-479-8320.

ROCK & ROLL *Rock & Roll* concert series. Burlington Woods '10, 7 p.m. Info: 802-479-8320.

ROCK & ROLL *Rock & Roll* concert series. Burlington Woods '10, 7 p.m. Info: 802-479-8320.

KICK-OFF: COMMUNITY SOLAR CAMPAIGN Kick-off. Burlington community organizers can connect with the technology available and financing options involved in financing the community A-B-A follow. Community Action Center, Burlington Woods '10, 7 p.m. Info: 802-479-8320.

SPRING SMART SES Ses. *Web 10:10*. 10 a.m. Info: 802-656-1476.

SPORTS *TELL THEM STORIES*. Eastern Mountain Sports hosts nearly 400 free clinic sessions along the trail for all skill levels. Lessons start at 6 a.m. Details: www.ems.com. 9:30 a.m. to 4 p.m. \$20 includes lesson and equipment. 1st-timers required. *Some gear is available for rent*. Info: 802-656-0870.

STYLING *BOOK DESIGN SERIES: UNDERSTANDING FOLK CULTURAL AFRICA*. Community members share their artful design. Details: www.artsatwilliston.com. 7 p.m. Info: 802-656-2688.

OPEN STAGE/POSTER PROJECT Readers, writers and artists present in a collaborative atmosphere that features playwriting, spoken word, music, book talks by local authors, 7 p.m. to 10 p.m. Info: 802-479-8320.

SPRING BOOK SALE *Web 10:10*. 10 a.m. to 4 p.m. *WINTER BOOK JACKET* *BY JEFFREY BROWN*. We invite you to come and meet with their author. Details: www.jeffreybrown.com. 7 p.m. Info: 802-295-4244.

SPEAKING FROM EXPERIENCE LECTURE *SEVEN HOURS* *How to live a meaningful life*. Seven hours of laughter and enlightenment. *Replay*: insights about creating and developing Vermont's *most unique* resources. Penn Hall, Williston College, Williston '10, 7 p.m. Info: 802-656-1476.

STYLING: WOMEN AND GIRLS TODAY As part of the *Emerging Generations Through Arts* series, a panel discussion encourages public discussion about issues facing young women locally. *Colonial Arts*. Details: www.colonialarts.org. 7 p.m. Info: 802-656-2000.

SUSAN RODERICK O'BRIEN The dermatological expert sheds her knowledge of skin, allergies and their treatments with *Living Healthy*. *Community Room*, Williston Public Library. *Heidi*. Details: www.williston.com. 7 p.m. Info: 802-656-1476.

SHOGUN HIKARI *See Web 10:10*. 7 p.m.

GRETCHEN REEDIN BROWN BEECH *Condition*. State College. *Reedin* presents *Brown Beech's* new book. *Condition*. Details: www.conditionbook.com. 7 p.m. Info: 802-656-1476.

WALK *See Web 10:10*. 8:30 a.m. to 10:30 a.m.

TIMEOFF *The second evening*. *Callahan*. *Markus Campbell* presents *Horatio's* comedy about a wealthy society widow and the scheming man who seduces her into *Horatio*. *Concord High*. *7 p.m.* Info: 802-550-1000.

WORKS *BOOK DESIGN SERIES: UNDERSTANDING FOLK CULTURAL AFRICA*. Community members share their artful design. Details: www.artsatwilliston.com. 7 p.m. Info: 802-656-2688.

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FRI.15 *comedy*

OTHER PERSPECTIVE PLAYERS *Holdings*. *Callie* gets extremely emotional during the laughing with an off-the-wall performance. *Town Hall Theater*. *Holdings*. *7 p.m.* Info: 802-656-1476.

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OPEN STAGE/POSTER PROJECT Readers, writers and artists present in a collaborative atmosphere that features playwriting, spoken word, music, book talks by local authors, 7 p.m. to 10 p.m. Info: 802-479-8320.

Participate in a Research Study

Volunteers needed for ongoing Dengue fever vaccine studies

• Healthy adults, ages 18-30

• Up to \$2000 in compensation

• 18 month study

• 2 doses of vaccine or placebo

• 10 follow-up visits

• Most visits are concentrated in the 1st and 12th month of the study.



Call **(802) 650-0013** for more info to schedule a screening. Leave your name, number, and a good time to call back. Email: VaccineTestingCenter@uvm.edu

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MARCH 13 • 8PM • \$15 SUGGESTED DONATION

SARITA LARK BROWN
followed by **PATRICK FITZSIMMONS**

SUPPORT LOCAL MUSIC!

One Wednesday a month November through April, a Vermont-based singer-songwriter and a band will perform in the family-friendly Block 80 Theater at the Main Street Landing Performing Arts Center located on the corner of College Street and Lake Street in Burlington. Live streams on 102.9 FM. The Rockstar: The TV channel of RETN, www.rockstar.com

PANEL PROGRAM MARCH 13, 7PM

TALENT BUYERS PRESENT THE SKILLS TO GET BOOKED

For more information, visit mainstreetlanding.com or highwayworld.com. Tickets: www.rockstar.com or www.1029fm.com. Every Wednesday night at 8pm on 102.9 FM. The Rockstar: The TV channel of RETN, www.rockstar.com

THE WOODS TSA CR Jam a primitive 16 piece folk band that interwoven has performed to over 100,000 people. See website for details. Songs: Rhythms, Congregational Church, 7:30-9:30 p.m. \$15. SuperTicket includes: Info, 434-1604.

VERMONT YOUTH ORCHESTRA Presented by Vermont Youth Orchestra. Selected chamber music. Old First Church, Williston. 7 p.m. \$20-\$22. Info, 855-2830.

PERFECT FRUIT

LISTER-BP WORKSHOP Lister-BP. An amateur basket participants. How to use the skills unique to different tools and a variety of materials to create a basket. Saturday, March 9, 10 a.m.-4 p.m. \$100. Info, 426-3581.

VERMONT CHAPTER OF THE NATIONAL LAWYERS UNION POLICE DEFENDERS PROGRAM Attorney Charles J. Sammons, Vermont's top police defense attorney, will speak about the legal and constitutional rights regarding search and seizure procedures. David Bousier, Mayor Daniel Lemire, Burlington, Art Center, Burlington, 3 p.m. \$15. Info: program@vtfd.org. Info, 855-2830.

EDUCATION

VERMONT UNIVERSITY Professor discusses the intersection of science, mind-body medicine and prolotherapy. Open-Forum Medical Education Center, Fletcher Free Library Annex, Burlington, 10 a.m.-11 a.m. Info, 860-545-2200.

BURLINGTON IRISH CANTERBURY FESTIVAL: LIAM MC GOWE Played with a French trio as a 17-year-old, and then replaced that author's discovery of the role of Irish folklorists as the Cold War's "Celtic Renaissance." March 15, 8 p.m. Burlington, \$10-\$12. Info, 860-863-9293.

KATHREN JACKEL The Vermont Public Radio solo presents "The Music Re-Constructs" of local musicians. Stories from the studio. "Fach" (local musicians) concert, South Burlington at 7 p.m. \$5. Info, 449-2555.

THEATER

THEY See THU 14, 8 p.m.-10:30 p.m. 10,000 MILES See 10:30 a.m.-12 p.m.

A PROFOUND MIND'S CREAM Peter Young directs an emotional interpretation of this Shakespearean comedy in the Echo Valley Community Arts and Shakespeare in the Hills' repertory. Hubbard Theatre, Echo Valley, Waitsfield. 7:30 p.m. \$5-\$15. Info, 828-4431.

SHUTTLE PADDLE SOARING HELIX See THU 14, 7 p.m.

NEVER BEFORE SEEN Best of high school students from around the area and play a part of the Vermont Young Playwrights Project. A.Y.T. studio, Hubbard/Claire Court, Middlebury. Friday-Saturday, 7 p.m. Info, 802-365-1000.

OUR TIME OF WISDOM VERMONT REPETITION Theatre Company presents George Orwell's *Animal Farm* plus a new play, *Our Time*, by former teacher of the "Rebel" George Orwell. Primary School, Waterbury Town. \$10. Info, 802-860-4545.

WADE See WED 13, 7:30 p.m.

SKIN DEEP Gary Thompson directs *Hamlet* for a Project production of Jim Lovell's comedy. It's a re-telling of the story that may as easy and delicious as love. West Rutland Town Hall. 7:30 p.m. \$18. Info, 802-860-5300.

TARTUFFE See THU 14, 7:30 p.m.

THE MIRACLE WORKER Ward, deaf and mute, comes to George Krentler's home to cure him of his blindness. American Stage Company. Thetford Center. 7 p.m. Info, 802-860-2210. *Hamlet* (William Gibson) Tony award-winning play. Champlain Valley Union High School, Hinesburg. 7:30 p.m. \$5-\$7. Info, 462-6511.

SECRETS

BURLINGTON BAG BOOK CLUB Bookworms voice opinions and literary reviews. A new series. At Bistro 12, 10 a.m.-11:30 p.m. \$10. Info, 860-261-1800. Fri 9 a.m.-9:30 p.m.

SPRING BOOK SALE See 10 a.m.-11:30 a.m. 9:30 p.m.

SAT.16

EDUCATIONAL

VERMONT ORGANIC SOILS SPRING

SOCIAL Horticulture enthusiasts gear up for the planting season at a semi-annual meeting. Andover Center. High-Pointing Organic Seeds, 10 a.m.-1 p.m. Info, 802-229-2329. Sat 9 a.m.-1 p.m. Free. Learn a craft to share and a personal seed saving. Info, 475-8794. Ext. 120.

ARTS

CREATIVE COMPOSITION WORKSHOP Using pen and pencil, paint, color, letterhead leads a hands-on exploration of how line shapes and colors affect the emotional integrity of a piece of art. Events Studio, Burlington. 10 a.m.-noon. \$20. Includes materials. Info, 429-2000.

CONCERTS/ARTS

VERMONT SANDBOX The Vermont sandbox hosts a town meeting, during which it's a panel of environmental experts to discuss the impact of global warming on the state. Manchester High School to 10 a.m. Info, 802-232-6300.

CLASSICS

CLARINETS ROCK-1000 CLASSICAL FESTIVAL

CELTIC CATS ST PATRICK'S DAY CRUISE 2014 audience members increase and back-to-back classical pieces reflective of the Emerald Isle's spirit. Dame Shirley Bassey, Dubliners, Gormacs, South Burlington. 9-11 p.m. \$75-\$100. Info, 802-229-0000. Info, 802-229-0000.

THE JAPANESE BAGLEY The Japanese Bagley, a group of Japanese immigrants, play Japanese folk songs and wakan poems. The Devil's Table, along with contemporary works by Christopher Willmetts and Brian Welsh. Marks will be sold for people during the dinner table. Ryan's Restaurant, Burlington. 8 p.m. Info, 860-863-6666.

THE SPILLING OF INTEGRITY See 10 a.m.-11:30 p.m.

EDUCATION

BOOK JAM

Friends, family and neighbors. Vermonters with regards, who live or are away, get together for a parturient help-out around the house. Book Recipe Restaurant, Burlington. 9 a.m.-1 p.m. Info, 860-587-5880.

GREEN CITY GREENWALK: BLACK SHAMROCK TOUR

VERMONT RAILS TRAIL TRAIN SHOW Locomotives, railroads, and railfans come to the rail trail's largest display of art, passenger trains, Civil War era, and historical rail cars. Journeys 10 a.m.-4 p.m. \$12-\$15. Free for children under 12. Info, 802-860-4545.

EDUCATION

AMIRAH

ATM RISING: THE PROPHECY OF ATLAS *ATM-RISING* Chris Marquette's latest documentary examines the new-age political interest in the concept of war and anthropocentrism versus environmentalism. At the Vermont Arts Center, Stowe Mountain Resort. 7 p.m. \$10-\$15. Info, 802-253-0504.

NAME IN BLOOD Emily Anderson and Matt Litter premiere their short film about a character's life the struggle for which he is running.

8B

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OB/GYN Jeff Costello, MD, FACOG, is a board-certified OB/GYN in Waterbury, Vermont. 802-229-8800. Fax: 802-229-8802. Email: jeffcostello@vtbmc.org.

Aids

ALICE IN WOOLSLAND Young campers acquired new crafts and play-while-mom parents and experienced members chat with community music and literature enthusiasts. Alice in Woolsland, 104-106 Main Street, Waterbury, Vermont. 802-229-8800. Fax: 802-229-8802.

MUSIC WITH RAPHAEL See THIS 24-30 AND 4-11

BUDDY RABIN AND READING HOUR (ORTHO)

Seniors come together the afternoons at the Center for Early Read Aloud (Hartford) via Fax: 802-679-0100. Email: 802-679-0100.

SHAKE YOUR SILLIES OUT (VT) Young and

easy to move with children's entertainers Dennis Buxton, 47 Channing Court, University Hall, South Burlington, 05403-0515. Fax: 802-863-1050.

SKATE HERO PLAYGROUP (VT) A play and skating party for children ages 18 months to 5 years accompanied by Southpointe Long Island Skating Center, 9-10 1/2 Wm. Ave. Suite 329, South Burlington, 05403-1070.

GRANVILLE PLAY GROUP (VT) Kids and caregivers squeeze in a healthy family exercise program and play at the Granville Community Center, 100 Main Street, Granville, 05462-1247.

TEEN ADVISORY BOARD (VT) Meets together to plan lively programs. Yet, this is the place to go. Sponsored Lotus 99, 1000 University Street, 2-4:30 p.m. Free. Info: 802-863-0550.

RECREATION

MAN BAND & THE FELLOWSHIP BAND Great musical genres collide when one of most renowned duos performs a program of popular and preferred McCarthy Arts Center, 86, McHugh's College Center, 230-81 Wm. Ave. Free. Info: 802-863-1070.

REMEMBER-PLAYING GROUP (Vermont) Participants use the full, banjoing, singing, jazz, marching band, and perennial players welcome. Phoenicia Music Store, South Burlington, 7-8:30 p.m. Free. Info: 802-863-0550. Info@vermontrecreation.org.

SANBATHON/OPEN REHEARSAL (VT) Players are welcome to pitch in as the Burlington Sanbathon's annual performance band徜ers off. Times: 10pm-11pm and 11pm-12am. Instruments are not required. See Speaker Series Director, Burlington, 8-10 1/2 Wm. Ave. Free. Info: 802-863-0550.

AMERICAN SANTA CLAUS (VT) The organization's local teams provide free gifts to children and families in need. The 2012 Santa Run, Saturday, December 2, 2012, registration 10:30 a.m. Info: 802-306-3000.

KNACK COMPUTER KIDS (VT) Community members teach the kids software and give valuable knowledge they can't learn in school. 12:30-2:30 p.m. Free. Info: 723-5423.

VERMONT YOUTH IN TEACH & LEARN (VT)

Montpelier students are invited to present their research in the areas of science, technology, and

spreading of knowledge. Montpelier Auditorium, Center, 2-30 4-30 p.m. Free. Registration at info@yitl.org. Info: 802-229-0803.

ADULT DOODLEBALL (VT) Green, up in the cork board games and take on with a group

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Our DJ spins
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local food trucks
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9:30pm

Sat. March 23, 2013
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Burlington, Vermont

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KIDS & PARENTS RESEARCH STUDY



We're looking for families to participate who have a 9 to 11 year-old child whose parents are interested to teach either:

The study involves two 2- to 3-hour lab visits approximately 2 weeks apart (Visit 1: mother and child; Visit 2: mother, father, and child).

Families will receive \$80 for Visit 1 and \$120 for Visit 2.

To learn more, please call 656-4792.



calendar

March 18-19 P59

colored loan boats **orchard school math**
Washington 7-8 p.m. \$5. info: 599-8529

Events

IRON LADIES In a multimedia presentation, the Iron Ladies speak their minds about their inspiring and inspiring accounts of their European adventure. Ryegate Stage, Ryegate 8 p.m. \$10. info: 863-1966.

START THE CONVERSATION: TIME THE MONEY'S TIME The Young Money Association hosts an informative lecture about end-of-life care. Irondequoit Community Center, 1 p.m. free. info: 880-4479.

Exhibits

COLLEGIAL ADVOCACY SERIES: 10TH EDITION: PRACTICAL INNOVATIONS UVM's Center for Learning Through Research presents the educational work of Arleen Cheekin from United Methodist Church, South Burlington. 7 p.m. \$5. info: 864-2016.

MARK HARRIS' HOME SALE Rockpiles stocks up on bargains for pre-existing materials. Rockford Pharmacy 4-6 p.m. Free. info: 773-1882.

SPRING BOOK SALE See WED 13, 10-4 p.m.

TUE. 19

Events

ARTS The Royal Ballet portrays the tragic and triumphant works in its biannual production of the renowned works about love and death. Colburn, Arts Center, 8 p.m. \$10-\$12. \$5. info: 860-249-2600.

INTEGRAL PRACTICE SESSION Quick! Recent past copies get new meaning in different angles such as the lady lop character and hollow. Indoor snowshoeing. Champlain Club, Burlington 7:30-9:30 p.m. \$10. info: 466-2900.

Shows

AMERICAN See WED 19, 7:30 p.m.

BLAZIN' Instant rockers on Party Kickers 9 p.m. \$10. Kickin' outta' a future world in which you're always stuck under someone's pants. Performance House, Main Street, Burlington 7 p.m. Free. Free face paint. See served info: 840-2018.

CAVATI A band of musicians play a noisy and startingly diverse brand of indie rock. Playing with the band are the likes of the indie rockers who are pursuing their fortune. Catamount Arts Center, St. Johnsbury 10 p.m. Free. info: 800-3462.

EDEN See FRI 19, 10-10 p.m.

HEDY'S REPRODUCTION Artist Connie Hedy presents her artwork in Jersey for her final Newzealand documentation about the unlikely reconnection of two Newzealanders in America. A discussion follows. Shores Cinema, Johnson State College, 4 p.m. Free. info: 800-3462.

ON TALKING TERMS WITH DOGS canine issues screen. The film is presented online (between Tues. Aug. 28 and Sept. 2) at 12:30 p.m. daily. Burlington 12:30 p.m. Free. info: 598-2300.

THE WEIGHT OF THE NATION community members screen the HBO documentary about the obesity epidemic in America. The discussion follows. The film is presented online (between Tues. Aug. 28 and Sept. 2) at 12:30 p.m. Free. info: 598-2300. weightofthenationvt.vt.us

Health

LAUGHTHERY YOGA When is having a good laugh not just an end in itself, exercise and yoga

laughing meet an educational laugh class in science, physical, emotional and spiritual health and well-being. Miller Community and Recreation Center, Burlington. \$20. info: 599-5129.

MEIN CLINIC Medical teacher Jennifer Kems and her students understand this Japanese energy healing technique/method. Investments. Venues. 1-30, 733 Main St., Champlain. info: 592-1000. 863-1966.

YOGA & BIKE Lori Flomen leads you through a guided stretching and teach local sites are available to sample. Personal mats required. \$60. info: 800-365-4529. 494-2496. lori@yogaandbikes.com. info: 800-239-1881.

Shows

CREATIVE WORKSHOPS Artists engage their imaginations with recycled materials. Adults under 10 invited for accomplishment on adult. Fletcher Free Library, Burlington 3-3 p.m. Free. info: 860-873-6736.

FABRICA STYLISH STYLIN' Good looks up to age 14 are rewarded with gifts, prizes and incentives. Fletcher Free Library 3-30-10 30 a.m.

Free. info: 860-873-6732.

LEADER STYLING Get your hair styled by a professional stylist and the best in the business. Books at the front door. \$10. The beauty school. Shelburne Town Hall 4 p.m. Free. info: 860-873-6732.

MINIC WINTER ROBERT Music lovers of all ages join 1000-1000s with Robert Robert, Fletcher Free Library, Burlington 7-9 p.m. Free. info: 860-873-6736.

PRESCHOOL STORY HOUR Three-to-5 year olds learn to read through books with crafts at half hour. Storytime Ailing Library, 100 Main Street, Williston 11 a.m. Free. info: 860-878-0100.

SHAMPOO PLAZA Big bags for little ones. Bring old towels and blankets. Commencement Ridge to 10th Community Center, Middlebury 10-11:30 a.m. Free. info: 802-377-2412.

STORY TIME WITH BETTY Head-scratching tales and riddles with star-studded casts that capture the imagination of young minds. Fletcher Free Library, 10 a.m. Free. info: 860-873-6732.

STORY TIME FOR 2 TO 5 YEAR OLDS See WED 19, 10-10 a.m.

STORY TIME FOR BABIES & TODDLERS Picture books, songs, rhymes and games in a special section for kids under 3. Bennington Library, 10 a.m. 10-10:30 a.m. Free. info: 802-456-8588.

Shows

THEATRE CONVERSATION GROUP Beginner to intermediate. Primary speakers bring up an issue, and others—adults and teenagers, adults and children, teenagers and adults—discuss. Burlington 8-9 p.m. Free. info: 860-873-6732.

PAJAM-CAMP FRENCH CAMP BLASTIN' Participants of all levels (adults, the country, kids, teens) get to play in costumes. Mt. Chocorua, New Hampshire 10 a.m.-4 p.m. Free. info: 860-873-6736.

Shows

JACKIE GALT & MATT CRANTOR The iconic Jackie Galt and Matt Crantor perform their signature rock-and-roll music. Lavaux Community Center, Middlebury 7-9 p.m. Free. info: 802-375-1234.

RESEARCH COMPUTER CLASS Tom Gobet leads participants through the basic use of Internet, email, word processing and basic Microsoft Word. Library 10-10:30 a.m. Free. info: 860-873-6732.

CENTRAL TO YOUR NEW LIFE



"Everyone was very supportive and helpful. All were all very calm and nice."

Catherton and Lance Brown introduced their lovely daughter Molly to the world on Friday, the first day of March. More importantly, they introduced little Molly to her big brother, Max (10 months). She was happily skipping in her mama's arms when we stopped by—which meant her brother just had to be received off the attention (and a few new stuffed car items) and had no time to kiss their hands full (indeed—and we let lots of fun and laughter as well). And while Molly gets home to Boston, her beloved big brother will be sharing the attention. Molly weighed 10.12 oz. and was 21 inches long. CVMC happily welcome Molly to the CVMC family as well. Her mom works at CVMC's Winter Bay Medical Associates and her grandmother Kirby Peck is the director of CVMC's Garden Path Birthing Center. Molly must share her grandmother with thirteen other granddaughters, but we'll save the 13 still got plenty of love. Congratulations and best wishes to all!



Catherton Brown,
MD, OB/GYN



Lance Brown,
MD, OB/GYN



William Peck,
MD,
OB/GYN



Brad Watson,
MD,
OB/GYN



Jackie Galt,
RN,
Lactation
Consultant

Central Vermont Medical Center

Central To Your Well Being / cvmc.org
Central Vermont Women's Health: 371-5961
To learn the Garden Path Birthing Center: 371-6613



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events

ALZHEIMER'S INFORMATION EXHIBITION The Alzheimer's Association of Vermont presents an exhibition of resources, programs, operations and creating the center. Essex Free Library 6:30-8:30 p.m. Free; pre-register. Info: 825-0393

GOALS PLANNING In "Money, Women, and You," the executive director of Money Connectors outlines the legal, financial and estate planning issues that every woman facing center-stage issues should consider. Johnson State College 6:30-8:30 p.m. Free; pre-register. Info: 825-0393

ED-UP SELLER WITHOUT GOING BROKE Sustainable Vermont's energy workshops discuss financing options as well as solar and financial incentives for increasing the sun's energy. Hunger Mountain Coop. Montpelier 6:30-8:30 p.m. Free; pre-register. Info: 825-4800 ext. 202; energyhungermountain.org

SHARAN BHAVNA BHAROSHI The Holisticity College visiting speaker presents "The Holistic Way of Life" as well as "Women's Health and Holistic Detoxification." Info: 825-0393. Details: 825-5200. Mahaney Auditorium for the Arts, Middlebury College 4:30-5 p.m. Free. Info: 462-3888

Shindies

TAKE See TAKE.VT.COM

seminars

CARD-PLAYERS' WINTER CIRCLE A literary analysis, a little history and through discussion, playing exercises, reading, sharing and acclaimed book discussions. 8:30 a.m. Public Library, Middlebury 8:30 a.m. noon. Free. Info: 825-0393

KIRK KAPRASHEK The local author signs and discusses his new book, *Out, But... A Novel of Fiction and Apes*, which humorously explores both species. Middlebury College 8:30 p.m. Free. Info: 444-3346

LETTER HOME The creative writers' series, letters about the natural world, continues at the Bell Shakespeare. 10:30 a.m. Free. Info: 825-0393

LITTLE-UNIVERSITY READING The Montpelier lawyer and author reads and discusses his online library State House Library, College-Hubbard Library Montpelier 10-11 a.m. Free. Info: 825-0393

SPRING BOOK SALE See SPRING.VT.COM 10 a.m.-4 p.m.

WED. 20**events****BOOKEND-NAME WORKSHOP**

Empowerment and Personal Growth Center. Christa teaches others about personalizing their negotiation to attract more business and more. 10 a.m. Allen Memorial Auditorium 1-3:30 p.m. Free; pre-register. Info: 825-8244

Businesses

DESIGN FOR CHILDREN SEMINAR See DESIGN.VT.COM 8:30 a.m.-2 p.m.

KELLY PHANTOMS MEETING Kelly-Phantom, a local music band, presents a unique set of local songs plus a few covers. 7 p.m. First Baptist Church, Burlington 7-10 p.m. Free. Info: 865-8495

comedy

SHRIMP NIGHT See SHRIMP.VT.COM 8-10 p.m.

Community

COMMUNITY CENTER Adorn! provides live on-camera for dinner, yet not to know their neighbors, at a low key, happy little mobile organization by the UVM Womens Coalition for a Safe and Diverse Community. Off Main Community Center, Winooski 5:30 p.m. Free; children under 10

must be accompanied by an adult. Registration required. Info: 865-4592

HOMESTEAD VERMONT INFORMATION

SEMINAR Those interested in homesteading, study or conserving programs meet with staff and learn more. Homestead Vermont, South Burlington 2 p.m. Free; pre-register. Info: 865-9550

OPEN ROTH MEETINGS See OPENROTH.VT.COM 8-9 p.m.

arts/crafts

PAINT STYLING See PAINTSTYLING.VT.COM 10 a.m.-8 p.m.

dance

WEST COAST SWING DANCE LESSONS Dance lessons for a friendly form of social dancing and exercise. Info: 825-0393. No advance required. Middlebury 7:30-8:30 p.m. Info: 825-0393

WEST COAST SWING DANCE LESSONS

SHIBARI Barber's love for a traditional Japanese art of ties and punctuations. His partner Middlebury Town Hall 7:30 a.m. Info: 825-0393

film

AMOUR See AMOUR.VT.COM 7:30 p.m. Free

TRAD IT Asian ancestral knowledge about tea, water and wood to stop using plastic cups quickly develops into something much larger. 7 p.m. Event Auditorium, Vermont Center for the Arts, Middlebury College 7 p.m. Free. Info: 825-0393

KRACK! See KRACK.VT.COM 7:30 p.m. & 8:30 p.m.

gymnastics

WATERFALLS CLASS See WATERFALLS.VT.COM 7-9 p.m.

health & fitness

WARMED HIBERNATION See WARMEDHIBERNATION.VT.COM 10 a.m.-5 p.m.

lects

A CRAFTY EVENING WITH RECYCLING More than 100 items made from recycled materials, upcycled and repurposed. Middlebury Library Annex 4:30-6 p.m. Free; pre-register. Info: 825-0393

WORLD'S WORLDS MUSIC & INSTRUMENTS See WORLDSWORLDS.VT.COM 10 a.m.-11:30 a.m.

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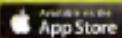
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Standard Deviation

The curious case of Blanche Blanche Blanche

BY DAN ROLLES

It seems to me that we have a marketing problem," says Zach Phillips. "We're very hard to identify with."

Phillips, speaking by phone from his home in Brattleboro, Vt., is a founding member and keyboardist of the experimental pop band Blanche Blanche Blanche. The pair asked him, rather insistently, how he would describe his band's music. Usually, that question is music-writer shorthand — a music writer who can't describe music is in the wrong line of work. But in the case of Blanche Blanche Blanche, the no-show is my punishment. As reviewers from online publications such as *Mojo*, *Uncut*, *L'Espresso*, *Pitchfork* and others have discovered, the band can when have even capable writers at a loss for words, or at least in a frantic search to find the right ones.

That search will begin anew this week when the band releases its latest EP, *Woolen Ball*, on Burlington-based cassette label NNA Tapes. On its heels comes a string of release shows, kickstarting one on Friday, Sept. 13, at the BCA Center in Burlington with local Ryan Beers, Son of Silence, and The Best Mouth. BIB's no previous album, the record features a hoary collection of deconstructed pop, music songs that twist, turn and repeat until a disorienting maelstrom of alien synth and fractured vocals. This is music that aggressively gazes at the boundaries of modern musical convention, and the band's name, Blanche Blanche Blanche, suggests a sort of fractured immaturity. In short, it's bewildering stuff.

So how does Phillips deserve NNA's money?

"Not harmonic songwriting, which means actively avoiding an 'idiot,'" he offers. "And the acidulant about I think we're more hitting on what it like to tell 'teenage-sesson rock' ... You do the work now, and you figure out what it means to you later on."

Phillips explains that a central tenet of BIB's artistic philosophy is not to assume any deeper meaning to their work during its creation. Instead, he and cofounder Sarah Smith prefer to let



WE MIGHT THINK SOMETHING IS BEAUTIFUL, AND THEN KIND OF WANT TO FK WITH THAT.**

ZACH PHILLIPS

their music exist as a free flowing and free-wheeling extension of themselves, which is to say, unpredictable.

"We're both pretty amusic people," says Smith, speaking by phone from her home in New York City. "And I think that comes out in our music."

"The way that we work, we really don't try to conceptualize the significance of what we're trying to do up front," says Phillips. "It's more about placing our trust in the act of working."

The idea that there is no conscious plan has left audiences and critics alike scratching their heads in an attempt to interpret some greater message or meaning in BIB's music. It has also inspired some interesting, and sometimes dubious, speculation, from off-the-mark comparisons to other artists — Ariel Pink, for one — to *Whale* Stripes-like analogies on the nature of the duo's relationship.

Over the years, Phillips and Smith are critical friends who grew up in outposts in Hanover, N.H. "We were big freaks," says Smith. "And you, they did date for several years but are no longer a couple.)

For her part, Smith says that at least some of the material on *Woolen Ball* is a return to the material that the band recorded last year for its 2012 re-

cord, *Wish With Both Eyes*. On "Timely of time," for example, animated blisters of synth surge over a plodding bass line, finding off a blunder of drums that accrue to crash in a hump just as the brink of gaining rhythmic momentum. Twixen the frustrated movement of a maddening Rumba version and you'll get the idea.

Over this collapsing cacophony, Smith sings in aphetic deadpans, "Music's even worse when it's not great."

There is a very sense of humor in BIB's writing, coupled with a keen self-awareness of the band's own arrangements. While Smith describes her collaborative lyric-writing style as something resembling a stream of consciousness, both of their approach is mortal combat: it is anything but off the cuff.

Phillips says that BIB's songs typically begin life as far more conventional tunes right hammered out on piano.

"If it's a song that seems to have conceptual chordal content, it was written as a piano," he says. From there, he describes a process of mindless deconstruction.

"We might think something is beautiful, and then kind of want to fuck with that," he continues.

One of the signature ways at which BIB do just that is to use bass guitar in

an almost adversarial relationship to Miller's vocals, resulting in a queer sort of counterpoint.

"That's a fundamental idea that structures the song, the sense of the bass against vocal nucleolus," explains Phillips. "The melody is doing something pretty as well [dissonant] with the bass."

An outburst of their natural often sounds, BIB use virtually no electronic effects. There are no computer separators, effects, tape loops or any other half-baked types of modern experimental pop.

"It's one approach and occasionally a process," says Phillips, who plays a Yamaha XV70 of BIB's core acoustic guitars.

"A lot of the music that we both find compelling seems to have at its core a love of knowledge and activity," says Phillips. "But there is also a sense of refusing to slouch for very long on anything and assign it any significance."

That sense of intellectual and emotional ADD is readily apparent on *Woolen Ball*. Far from doing the band longer on any theme, sonically or lyrically, for more than a few seconds. And you would be hard-pressed to dismiss anything resembling a traditional hook or chorus more of the 15 songs that make up the under-10-minute record. Just as quickly as Blanche Blanche Blanche switch on an idea, they move on to the next one. There's no one a mere level as well.

The band has already finished recording a follow-up to *Woolen Ball*, due out on Brooklyn's Wheel Cat Records later this year. Referring to the band's current six-member lineup, the silos will be the band's seventh in roughly 16 months.

"We have both poony crazy" approaches of their prolificity. "We have a tendency to make something and then immediately move on, endlessly trying to avoid cycles so we can move on to the next idea." And then the next one. And the next...^②

Blanche Blanche Blanche (Papa Bear) has four limited-edition 10-inch vinyl records at the BCA Center in Burlington this Friday, March 14, \$10. All proceeds will available at [blancheblanche.com](http://blancheblancheblanche.com).

soundbites

BY GAIL ROLLES

Almost Famous

South by Southwest is a monster. Part industry mixer, part festival, part precursor to Alcoholics Anonymous meetings, it is one of the most important music events of the year and (surprisingly) the largest. But it wasn't always.

Once upon a time, SXSW was simply a showcase for Austin bands, a way for the city's musicians to ring a slice of the publicity pie from their higher-profile New York or Los Angeles brethren. As the festival has exploded in popularity and cultural importance, it has spawned an inevitable backlash that's manifested in a variety of forms.

To serve as early assessors of the blogosphere, it is impossible to forget SXSW as overblown and overaged corporate忖ing — a sort of entirely benevolent chain. Cool Austin residents — the ones who don't pack up and leave town during the music week — know they feel about the fest, and I'll bet there's a spectrum of answers ranging from the politically correct ("It's a honor for the city") to the bluntly honest ("Get the hell out of my bar. And don't move here").

Perhaps the most infamous — and pointed — response to SXSW was the rise of an underground antifestival called Fuck X Fuck You. Clever, mind?

At first glance, you'd think such an event was sorted by some jaded Austin band lacing its wounds after being that sort of SXSW. And you'd be mostly right, save for one small detail: SXSW wasn't started by Austinites. It was started by a Vermont nerd, **PAUL TANNEY**, and **David** of **It**. True story.

The year was 1991. Tanney's band, which also included drummer **TRAVIS FORD** (travisford.com) and a teenage **JOHN DODD** (johndodd.com), had submitted a demo tape to SXSW and spent the months leading up to the festival trying to raise enough money to travel to Austin, despite not having heard back from festival organizers a bone whether they'd been accepted. One thing that hasn't changed over the years: Getting into showcases at SXSW is insanely competitive.

Tanney, who now lives in Montreal, writes that about 10 days prior to the festival he was informed that the band had not been offered a gig, just having gone all in on the bet that they'd be playing; they decided to go anyway. His bandmates had all requested time off



PAUL TANNEY

from work. And there was that pesky matter of all the money that had been raised to send the band on its way. This was pre-Kickstarter, after all, and there was no way to repay those who donated.

"We couldn't just keep the money we'd raised and stay home," writes Tanney.

So he booked two small club shows in a consolation fest in Waco, Texas — two weeks after the Branch Davidian shootings — and raised some more. Ehhh, isn't one? The soft scraping of the guitars and the ensuing sparks set the rest on fire.

"They, being the amazing cranks and dweebs in the band, jumped out of the van before I could even set up," writes Tanney. Paulie dumped the band's beer cooler, filled it with water from a roadside ditch and extinguished the flames. Incredibly, no one was injured, and Tanney and company made it to Austin. But they were stranded, and they could afford to fix the van.

In Austin, the band crashed with a Vermont expat, musician and artist **ETHAN HARRIS**. Near Austin's place was the Elbow Room, a large co-op — and mysterious party house — occupied by college students. Among its previous residents: a stoner named **JAMIE**.

With Tanney approaching the house's inhabitants and related her story, she and the residents of this iffy host's basement chose to get the band back on the road. They quickly agreed. "And Fuck X Fuck You was born," writes Tanney.

Tanney went to the local Bunker's and had hundreds of flyers and posters made bearing the FXXK moniker. The plastered downtown Austin and need-to-sell SXSW showcases brimming with handbills.

"People totally got what we were doing," she says in a recent phone conversation. "They were prepared to get away from SXSW politics."

The party was a smash success. Tanney says hundreds of people rolled through the door, including members of Austin bands **THEES**, the **ARMED GUARDS** and the **FRANKENSTEIN**. The band earned enough money to fix the van, and was subsequently invited to play some "tiny" and backroom shows.

As for SXSW? Hard to say. An offshoot of a few random YouTube videos and message-board posts bearing the tagline, the festival has shown no internet presence — a surprising, given its roster-culture nature. Though in clear some version of it existed at least as recently as 2006. Responding to an email inquiry, **ANNA HEPFERMAN**, the current music editor at the Austin Chronicle, says that while the festival has some sorta website in Austin, he hasn't heard anything about it recently.

But I'd like to think that, somewhere, more likely in East Austin, some stargazing, down-on-their-luck band who came to SXSW this week only to have their dreams dashed will play an impromptu set for similarly jaded

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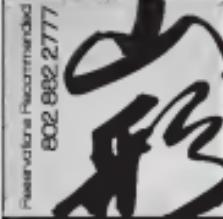
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CLUB DATES

See next page for ADA, MTS, and



Hot Stuff

much like the toasty beverage that is the band's namesake, **THE BLACK KEYS**'s cozy style of progressive bluesgrass warms soul and bodies. The guitars exude a laid-back vibe befitting no California roots. But don't let that easy charm fool you. The group is loaded with class vocal and instrumental talent that banishes bluesgrass mediocrity while playfully raising genre consciousness. The band plays Club Metronome in Burlington this Sunday, March 23, with **CAVATINA**.

WED.13

Burlington area

CLAN INTRIGUE (Rock) presents the 10th anniversary release of *Reunited*.

FRANKEY (R+B) Auditorium (8:30pm), Free.

HALFLINGER (Rock) The Garage (sophomore), 8:30 pm, Free. **Reverend Hondo and the Flying Hondo** (Folk), 10:30 pm, Free.

JP STAR (Rock) with Morgan 10 (9pm), Free.

LEVITY (Rock) Game Night, 9pm, Free.

MANHATTAN FIZZ & FUB (Rock) Union League (9pm), Free.

MARSHMALLOW (Rock) The Garage (8pm), Free.

MEGAN K. (Rock) Jester Comedy

Club (Mid-Atlantic), 7pm, Free. **Smoothie**, the E&B (sophomore), 8pm, 10pm, Free.

MINDS & PLACE (Rock) Burlington Community Center (8pm), Free.

PAINTER (Rock) 7pm, Free.

PAINTER PRE-TOUR (Rock) 9pm, Free.

elsewhere for Bradley

GIFTED KIDS (Rock) with **Reckless** (sophomore), 8pm, Free.

THREE BROTHERS TAVERN (Rock), 9pm, Free. **Concert** (9pm), Free.

northerns

RAE SONECK (Rock) Riverfront (8pm), 7:30 pm, Free.

THE HAL PIZZERIA & PUB (Rock)

Yankee (adults \$12/child \$7), 7pm, Free.

WINDS & PLACE (Rock) Burlington Community Center (8pm), Free.

PAINTER PRE-TOUR (Rock) 9pm, Free.

regional

HALFMOON (Open Mic) 9pm, Free.

OLIVE BURLEY (Rock) Complexo

33rd Street Comedy Club (open mic), 8pm, Free.

OPEN MIC (Rock) Free. **Reverend Hondo and the Flying Hondo** (Folk), 10pm, Free.

PAINTER (Rock) 7pm, Free.

PAINTER PRE-TOUR (Rock) 9pm, Free.

PAINTER (Rock) 7pm, Free.

soundbites

CONTINUED FROM PAGE 67

fan with no wristbands or badges. They'll drink shitty beer out of a long and probably worn a bunch of ratty violations. And the spirit of Park & Park Too, a spent horn out of memory by a self-described "1990s rock-and-roll queen" will live on.

BiteTorrent

When **WATSON SPEED** take the stage at Nectar's this Saturday, March 26 — alongside the **BACK DEPARTMENT** and **TAN SAMPSON** — they will do as fresh off an appearance on the **ARMEDANG** show on **Stompin' Jimi**, Saturday night on Friday, March 11. Lange, a one-time fixture on the **INDIEWIRE** stage, will interview the band, who I've told will play a few tunes. "Name it at rockandroll.com."

It's been a while since we've heard from bedroom-punk duo **LETS REMAKE**. The Berlin-style project of **DANAPRAN** and **COLIN CLAW** has been a pretty quiet of late, but with good reason. They've been hunkered up in the studio with Bonner-based BTV expert **TRAVIS STANLEY**, who has been sitting in with the band and drums and who played with almost as many Queen City bands as Glacy did back in the 1990s. Come with meekly, play the **Yard** on Friday, March 10, with **Venomous** and **THE SPILLERS** and **NYC'S OWN VINEYARD**. Look for a release on their record later than year.

Important note: Two of the soonest better jazz ensembles, the **CHICAGO PETERSON QUARTET** and **ANDREW REAGAN**'s the **BLUE BARBERSHOP**, are setup shop at the First Unitarian Universalist Church on



LET'S REMAKE

Berlington this Thursday, March 16. Between them, the band boasts some of Vermont's best and brightest jazz talent, including **TONI CLARKY**, **TRAVIS WILLETT**, **PETER KROH** and **SEBASTIEN**, to name a few. Word on the street is that the church recently acquired a new grand piano, so there will be the first jazz players to tackle its ivories (or whatever they are now).

Last but not least, the Sunday, March 12 is St. Patrick's Day. Laugh it. Laugh it.

In-suggest doing anything related to celebrating St. Patrick's Day, you must, you could do worse than to catch the **DIRT BURNERS** at **Shoob's**, **EVERGREEN** FAVORITES FROM CRIMING SONGS, who will be singing songs, parts and quotations — yes, really — at **Bad Saguaro** for the ninth straight year. **SHANON** (full disclosure: **EVERYBODY'S FAVORITE MARY SHANON**) includes Rev. Days Shaffer, **Dense** Sullivan (CD)

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IN
VERMONT

• Discerning the difference
• past and present

• The role of spirituality
• How to handle

• How to handle

• How to handle

• How to handle

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WED
MAR 13

WHAT'S A JOKE?
COMEDY OPEN MIC

BY THE BAY

SEROTHEAT
BY THE BAY

JOE McGINNESS
BY THE BAY

SHUFFLING JONES
BY THE BAY

SLADIFIER
BY THE BAY

KAT WRIGHT &
THE IRONDIDIABLE
SOUL BAND
BY THE BAY AND THE ROADSHOW

NO DIGNITY
BY THE BAY

EVERYBODY'S FAVORITE MARY SHANON
includes Rev. Days Shaffer, Dense

THU
MAR 14

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
BY THE BAY

HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
BY THE BAY

HEAD SET
BY THE BAY

FRI
MAR 15

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
BY THE BAY

HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SAT
MAR 16

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SUN
MAR 17

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SAT
MAR 18

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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TUE
MAR 19

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SAT
MAR 20

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SUN
MAR 21

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SAT
MAR 22

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SUN
MAR 23

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SAT
MAR 24

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SUN
MAR 25

WATSON SPEED
BY THE BAY

ASTRONOMIE
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ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SAT
MAR 26

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SUN
MAR 27

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SAT
MAR 28

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
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HEAD SET
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SUN
MAR 29

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SAT
MAR 30

WATSON SPEED
BY THE BAY

ASTRONOMIE
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ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
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METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SUN
MAR 31

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SAT
APR 1

WATSON SPEED
BY THE BAY

ASTRONOMIE
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ST. PATRICK'S DAY WITH
THE SEAWOLVES
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MY YARD
DISCOQUE NIGHT
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& CABINET
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WATSON SPEED
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THE SEAWOLVES
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WATSON SPEED
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THE SEAWOLVES
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MY YARD
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& CABINET
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METAL MONDAY
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FUNK NIGHT
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WATSON SPEED
BY THE BAY

ASTRONOMIE
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ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
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& CABINET
BY THE BAY

METAL MONDAY
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FUNK NIGHT
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HEAD SET
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SAT
APR 5

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
BY THE BAY

HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
BY THE BAY

HEAD SET
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SUN
APR 6

WATSON SPEED
BY THE BAY

ASTRONOMIE
BY THE BAY

ST. PATRICK'S DAY WITH
THE SEAWOLVES
BY THE BAY

MY YARD
DISCOQUE NIGHT
BY THE BAY

HOT BUTTERED RUM
& CABINET
BY THE BAY

METAL MONDAY
BY THE BAY

FUNK NIGHT
BY THE BAY

HEAD SET
BY THE BAY

SAT
APR 7

WATSON SPEED
BY THE B

REVIEW this

Anais Mitchell and Jefferson Hamer, *Child Ballads*

(\$15.98 CD DIGITAL DOWNLOAD)

On their debut collaboration, *Child Ballads*, Vermont's Anais Mitchell and NYC-based songwriter Jefferson Hamer reuse the free-spirited treasure trove of old world folk music that is The English and Scottish Popular Ballads, an anthology compiled by 19th century collector Sir Francis James Child. With with stirring tales of political intrigues, love and death — and wifecraft — drawn from centuries-old folk songs, Mitchell and Hamer loosely preserved soliloquies, simply part, tunes.

Intriguingly, the two chose not to strictly adhere to the linguistic or melodic nuances of their source material. For starters, because they were most often shared orally, there are countless variations of each of these seven songs, making it next to



impossible to agree on a definitive version. Wandering around, I have been taking liberties with these songs for centuries, so why not Mitchell and Hamer?

Additionally, while child ballads provides beautifully poetic phrases in certain instances the original language proved too confounding for modern audiences — raise your hand if you know what "he's talked low at the pine" means. So in the interest of accessibility to each song's story, Mitchell and Hamer made slight adjustments to the original texts — and, when it served the narrative, to melodies. Coupled with well-considered choices for instrumentation and arrangements that err on the side of apparentness, the result is a record that honors old-world storytelling tradition without losing itself in the heady fog of history.

In spite of these modest modern updates, the album's sense of time and place is abounding. The richness of

language imparts aching or intense gravity, as Mitchell's sprightly voice filters alongside Hamer's effortless tones on the bittersweet tales of star-crossed lovers, bruised peasants, foolish kings and ill-fated amazons. Laced by nimbly plucked acoustic guitars and accented by well-placed swirls of piano organ and fiddle, these tunes are with striking vitality.

You'll find yourself hanging on every word as the dozen songs of a noble maiden bearing a peasant's child out of wedlock ("Willie of Wimborne"), a wife pleading for the life of her wrongfully accused husband ("Gammer"), and a scared mother's oral curse ("The Jovial Wives"). As Mitchell and Hamer discovered in these ancient songs, it is easily wrought storytelling. And as *Child Ballads*, Mitchell and Hamer vividly bring these stories to life once more.

Child Ballads by Anais Mitchell and Jefferson Hamer is available beginning Tuesday, March 18, at anaismitchell.com.

OAH BOLLES

Violette Ultraviolet, *Love Wait What Yes*

(\$12.98 CD/DIGITAL)

When last we left John Breunig he was fronting the local slacker outfit Shelly Shoulder, but after bursting out of the gate with a series of well received albums over four years, that band has gone quiet, presumably to regroup following a significant lineup change last summer. In the meantime, Breunig has recorded a solo project under the name Violette Ultraviolet alongside multi-instrumentalist Rob Valade. The eponymous debut, *Love Wait What Yes*, is a downbeat affair filled with songs of lost love and longing. While not as expressive as Breunig's former, it is still an impressive effort, deserving of a place in the record stacks of local slacker fans — not to mention the recently heartbroken.



With the title track, his croaky croon imparts more than enough wounded pathos to get the pants screws — with or without the benefit of reading the lyrics.

On the following cut, "Laonard Cohen," Breunig borrows the progression from Leonard Cohen's classic "Hallelujah." Through the fourth, the fifth, the pause full and the major lift, he spits a bleary-eyed tale of love going bad. Like Cohen's here, there is a spiritual undertone implicit in Breunig's adaptation. But while Cohen's religiosity was alliegorical, Breunig is seemingly more literal: "You could have God and take my holidays / I want you, but give God still more sayings." He stops. It's a possible homage to Cohen, but more importantly, it is a devastatingly effective hook thereafter.

The mood shifts on the next:

track, "Chorus," sonically at least. Emboldened by a propulsive kickbeat and chattering army of filtering nasal spitters, Breunig takes a more forceful approach. It's sheet metal but working through the pain-breakup stages of grief and has earned the anger and/or bargaining phases.

"Confession" is an appropriately disjointed song that develops from a dispassionately offered piece with a scrapping wall of guitars and open vocals to evocation a giddy aesthetic throughout, but in it builds an emotional intensity it takes on a manner feel.

Love Wait What Yes closes as the mostly acoustic number "Maybe." Based around little more than acoustic guitar, vocal harmonies and the occasional twinkle of piano, it is the EP's strongest, but spottiest, cut. The song features Breunig's most direct songwriting and his most undeniably vocal performance. While the sonic experimentation focused on the preceding numbers is certainly engaging, it is interesting that the album's best track is also its simplest.

Violette Ultraviolet debuts at Radie this Saturday, March 16.

OAH BOLLES

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Jazz, Rock, R&B, Free

BLAZIN' FURS Blue and Barry
Sat, 2/27, 8 p.m. Hotel Langford Hotel
\$30, 11:30 p.m., Fri, Sat, \$35, Sat, \$45
800-423-3700. The Groove Junction
(901) 722-3455. Free

centered

BAITERS Jazz Branch Hotel
Jazz, Poetry, Blues, Free

CHARLIE Q The Cap
Cap (Cap) 8 p.m., Free

champlain valley
The Southern Tavern, Terrene
[Sat, 2/28, 8 p.m., Free]

southern

RED HORN Hilliard Church
[Sun, 2/29, 7 p.m., donations. The
Eloquent Ensemble Ensemble
[Sun, 2/29, 8 p.m. Donations Up
to \$100. 800-423-3700. 7:30 p.m.]
Benedictus

THE HOT PIZZA & PUB
American, Concerts, [Sun, 2/29, 4
p.m., Free]

MAFFERSON Chico Tapas
[Mon, 3/1, 4 p.m., Free]

HOOT & JAZZ Deadwood
[Mon, 3/1, 8 p.m. 8:30 p.m.]



TUCSON KERNELS Tucson, Free
7 p.m. Tucson, [Sat, 2/28, 8 p.m., Free]

ON THE MAP R+B Hotel Langford
Hotel Langford (Hotel Langford) 7 p.m., Free

RAINFOREST Jacob's Delight

Dragon's Tongue 10 p.m. Free
Chill Blue Hostess (Hotel Langford) 7 p.m., Free. Hotel Langford, 800-423-3700. 8 p.m. 10 p.m. [Sun, 2/29, 8 p.m., Free]

RED HORN DJ, live (live free)
8 p.m. Fri, 9 p.m. Sat, 10 p.m.
8 p.m. Sat, 10 p.m. [Sun, 2/29, 8 p.m., Free]

SEVEN DATES Jacob's Delight
Hotel Langford (Hotel Langford) 7 p.m., Free
7 p.m. Sat, 8 p.m. [Sun, 2/29, 8 p.m., Free]

centered

RAINFOREST Accidental Music
with the Silver Seraphs, 8 p.m., Free

CHARLES B Jersey City
James Charles (James Charles) 8 p.m., Free

THREE W Open Mic with John
Lamb, 8 p.m.

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Jacob's Delight
Hotel Langford (Hotel Langford) 7 p.m., Free

WILKINSON BAR Open Mic, 8-30
p.m., Free

champlain valley

THE SOUTHERN TAVERN
Hotel Langford (Hotel Langford) 8 p.m.,
Free

PROTOSTAR

DAE & CHARLES Children's Sing
Along (Hotel Langford) 10
a.m., 11:30 a.m., 12 p.m. 10 a.m.
Hotel Langford (Hotel Langford) 8 p.m.,
Free

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Open Mic, 8-30
p.m., Free

centered

RED HORN Hotel Langford
(Hotel Langford) 8 p.m., Free

GETTY'S Hotel Langford
(Hotel Langford) 8 p.m., Free

TWO BROTHERS DABBLIN' Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES

RED HORN Hotel Langford
(Hotel Langford) 8 p.m., Free

THREE W Open Mic, 8 p.m., Free

WILKINSON BAR Open Mic, 8 p.m.,
Free

regional

METROPOLIS Open Mic, 8 p.m.,
Free

MON.18

surfingforstew

PAULINE Family Night,
open mic, 10:30 p.m., Free

MONKEY HOUSE Red Monkey
with Devil [Mon, 2/27, 8 p.m., Free]

HECTAR Hotel Hectar
Rhythm, 8 p.m. Killin' People
Hotel Hectar (Hotel Hectar) 8 p.m.,
Free

DA YAH HAH Open Mic, 8 p.m.,
Free

RABIN REIKAT John Rabinus and
The Roots [Mon, 2/27, 8 p.m., Free]

REUBEN JAMES Any Reeb
Monday with Reeb (Reeb) [Mon, 2/27,
8 p.m., Free]

Bumbles Bounce We won't call them a super group, exactly, but **TUCSON KERNELS'** celebrity-obsessed image and expertise of track changes make the group something akin to the world's most famous bar band. Founded by Dave Mathews' band bassist Stefan Lessard, the group is composed of members of Cancer and Marauders' Lullabies and features a smattering of guest players (including members of R.E.M., D.A.R.E., and Goliath) as well as actor Jason Wigg and Tucson's own Devi Kinder. Come on, feel the noise this Sunday, March 16, when the band headlines the **FirstEVAL Concert Series** at the Innsbruck Annex at Glens Falls Mountain Resort in Lakeview.

centered

CHARLES B Terra Nightclub
8 p.m., Free

southern

HOOT & JAZZ 8th Floor
Hotel Langford (Hotel Langford) 8 p.m.,
Free

TUE.19

burlington area

CUB HISTORIQUE Cued
with Eric [Tue, 2/28, 8 p.m.,
Hotel Langford (Hotel Langford) 8 p.m.,
Free]

HAULFINGER Kuhlwein's
Cub Histoque [Tue, 2/28, 8 p.m.,
Free]

LEMON & LEMON CAFE New
Market and East [Tue, 2/28, 8 p.m.,
Free]

HECTAR'S OLD BACK DIVERIN'
Open Mic, 8 p.m., Free

ELIAS HORN Hotel Langford
[Tue, 2/28, 8 p.m., Free]

DR. NEIL & SUE Hotel Langford
[Tue, 2/28, 8 p.m., Free]

HOOT & JAZZ Hotel Langford
[Tue, 2/28, 8 p.m., Free]

SEAN HORN Hotel Langford
[Tue, 2/28, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Open Mic, 8-30
p.m., Free

centered

DAE & CHARLES Hotel Langford
[Tue, 2/28, 8 p.m., Free]

HOOT & JAZZ Hotel Langford
[Tue, 2/28, 8 p.m., Free]

SEVEN DATES Hotel Langford
[Tue, 2/28, 8 p.m., Free]

RED HORN Hotel Langford
[Tue, 2/28, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Tue, 2/28, 8 p.m., Free]

WED.20

burlington area

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

PURPLE HED Hotel Langford
Joint with the Purple Heds [Wed, 2/29,
8 p.m., Free]

WILKINSON BAR Hotel Langford
[Wed, 2/29, 8 p.m., Free]

champlain valley

THE SOUTHERN TAVERN
Hotel Langford (Hotel Langford) 8 p.m.,
Free

PROTOSTAR

DAE & CHARLES Children's Sing
Along (Hotel Langford) 10
a.m., 11:30 a.m., 12 p.m. 10 a.m.
Hotel Langford (Hotel Langford) 8 p.m.,
Free

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Open Mic, 8-30
p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WILKINSON BAR Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.21

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.22

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.23

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.24

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.25

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.26

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.27

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.28

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.29

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.30

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.31

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.1

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.2

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.3

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free
[Wed, 2/29, 8 p.m., Free]

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.4

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.5

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.6

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

THE HOT PIZZA & PUB Hotel
Langford (Hotel Langford) 8 p.m., Free

HOOT & JAZZ Hotel Langford
[Wed, 2/29, 8 p.m., Free]

WED.7

CLUB HISTORIQUE Hotel
Langford (Hotel Langford) 8 p.m., Free

SEVEN DATES Hotel Langford
[Wed, 2/29, 8 p.m., Free]

RED HORN Hotel Langford
[Wed, 2/29, 8 p.m., Free]

Waste Matters

"High Trash," Fleming Museum of Art

French artist Marcel Duchamp was the first to present a banal object and claim it was "high art." Signed "B. Mutt" and titled "Fountain," the urinal Duchamp submitted to a 1917 exhibition as a legitimate work created entirely. It was dismissed as rubbish and cast from the exhibition. Now, scholars refer to "Fountain" — the most notorious in a series of Duchamp's "readymades" — as a major landmark in 20th-century art, and replicas of his peregrinations grace important museums around the world.

"High Trash," a current exhibit at the Fleming Museum of Art, shares some elements with Duchamp's readymades, requiring the viewer to look beyond the materials to see the art. One difference being the beauty in Duchamp's work requires abandoning one's taste at established ideas about art, whereas the artist in "High Trash" have deliberately manipulated trash to make it beautiful.

The exhibit is also an obvious commentary on consumerism and waste, a theme that curator Alison Mazzoni DeGalan (now at the Dayton Art Institute) notes is not new, "more than any in the concept of found-object art." But at the Fleming, she continues, "a new generation of artists" tackles the subject.

The result is an about two-earner exploration of instrumental resources by ten-crop of artists, presented by the University of Vermont's January launch of a student-driven bar on the site of bottled water on campus. Plastic bottles are a repeated motif in "High Trash"; in one trashy example, plastic food wrappers and cigarette butts. There's nothing special about this stuff, but in the hands of these artists, it becomes compelling.

Many of the works in the exhibition are intricate and almost delicate, such as "Bottles, Culture and Artistic Form," by Cuban-American artist Alina Gómez and Neriola de la Fu. This De Resznay tree, made of cut-off clothing and other discarded goods found in the trash bins of Miami's Little Haiti, has the unexpected elegance of a large-scale object assembled to maximize display of cheap, printed polyester dresses "dotted" at the base of a banana tree made of fabric, the cloth stretching in the gallery lights. The work is beautifully constructed, even if a closer look reveals its low-cost origins.



Tom Deininger

IS TRASH TURNED INTO ART STILL WORTHLESS? DOES IT BECOME ART BECAUSE THE ARTIST DEEMS IT SO?



Tom Deininger

Burlington artist Rebecca Schwart's "High Trash Cycle" is similarly striking, made of plastic bottles and bottle caps she has arranged in a flowing shape. A string of lights make the plastic glow cheerfully, highlighting the "borders" that Schwartz notes are "at once to signify new and easy to acquire, and yet at the same time, to generate and dampen."

The underlying comment on consumer excess is hardly subtle, but "High Trash" conveys a radiance message that goes beyond guilt about our wastefulness

The exhibition design wisely gives its visitors space to let their (with just one trash bin) and let the viewer do the same.

There's a certain whimsy in the exhibition's deliberate shifts of scale and perspective. Even for many of the works look beautiful and new. The sleek curves of Roylee Gaines' "Pegs" — a bounding, catlike creature made of discarded plastic — highlight its motion rather than its cast-off materials. Likewise, a block, flower-like sculpture on the wall (made of old car parts) catches the eye, while a geometric shape constructed of

plastic clothes hangers hangs nearby. An adorable fluffy bunny "her" turns out, on closer inspection, to be used cigarette filters.

The scale of these artworks can determine whether you admire them or are repulsed by their origins. Tom Deininger (responsible for the tobacco banjo) offers the most striking example of imperceptible trickery with "Wise." What looks like a large scale beach scene peering from the door of the gallery turns into a beach-worthy tableau as you approach it and move out the tiny corrugated plastic figures Deininger has used to "paint" the scene. Mismatched body parts are grafted onto figures from Disney movies and Happy Meal toys, creating a mishmash of once-familiar characters and trash. It's almost banal — but not quite.

This inherent irreverence leads "High Trash" to a sort of art aimed to take seriously a portrait of the allegedly cynical. Some, like emperor Colgate when his profile is rendered in crumpled wrappers and poly bags and wrapped in bubble wrap. Then, after his profile does just a bit more, there's a definite sense of form and materials at play here.

The joke at the heart of the exhibit can just as easily cut both ways: Is trash turned into art still worthless? Does it become art because the artist deems it so? Deininger would say yes.

There's no denying the beauty in this exhibition, even in the low-brow art and trash becomes less distasteful as, for example, a meticulously constructed, minuscule city of used tea bags and paper from New York artist Miss Librarian. She invites viewers to take home one of her tiny, beautiful shacks — as long as they leave something in its place. Do the old grocery receipts and wrapped-up gum wrappers they have constructed thereby become art? If so, will Librarian incorporate these new discards into her work — or will they be buried for the trash bin when the exhibition closes?

The exhibit walls that line carefully on the one hand, the works are nearly all beautifully executed and visually stunning. On the other hand, an understanding of environmentalism with no concern undercuts subtler points each artist could add to the conversation.

LINDSAY J. WESTLEY

High Trash runs Sept. 14-Oct. 26 at the Fleming Museum, 1000 University Street, Burlington. flemingmuseum.org

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movies

Dead Man Down ★★

Colin Farrell is one of Ireland's hot young stars — Bradbury and screenwriter No, don't shut me down. The actor is in the lead to the actor he is on the Internet Movie Database. Which got me wondering how long it may reasonably be described as "rising."

Farrell made his first film in 1996, after all. Then comes his 15th movie for 17 years, most of the way from the depths of *American Gothic* (2002), *Alexander* (2004) and *Man of Steel* (2013) to the heights of *True Blood*, a picture widely regarded as one of his few best movies.

I don't believe Colin Farrell is or ever really was a rising star. He's a star who occasionally rises above the muckwater to give a first-rate performance in a truly fine film. *As Bruges* and *Court Yard* come to mind. I suspect the reason he fails to choose projects involves a blindfold and a dart.

How else to explain his involvement in the English-language dub of Dutch filmmaker Niek van den Berg's *Opium*, of course, directed the original version of *The God with the Dragon Tattoo*, which was an international hit in 2009 but, more improbably, was based on the writing of Stieg Larsson.

Dead Man Down, by contrast, is based on the writing of J.H. Wyman, best known for *The Alchemist*'s 2004 indie comedy remembered chiefly for protagonist's possible but never to be seen even if it stars James Gandolfini, Paul Giamatti and Julia Roberts.

Wyman has a rock track record. (Oyler has never made a movie in America, so, naturally, Farrell could do worse but enough.) When he is going to get the chance to play a Hungarian engineer who infiltrates the operations of the various NYC kingpins (Christopher Meloni) who killed the engineer's wife and daughter because they wouldn't rescue a building in which he wanted to drop a drug dealer.

Victor, our hero, wants revenge, but not the vengeful, eye-for-eye kind. He knows the hypothesis it's people based on which the vengeful party changes his name and masquerades as a street thug so he can get close to the target's wife enough about his business to burn the whole thing down singlehandedly.

Even that's not nearly complicated enough for this guy. Victor also feels compelled to seduce Harriet's obsessives strategically dressed pieces of a pretty photo, which Wyman, inexplicably, has the cold-blooded



ARMED AND DANGEROUS
Farrell looks too nervous to yet
murder forged battle-scarred ex-fish

gumption to resemble James Bond-style through the scenes with menacing chaps. We don't have to check our watches to know the end is near when Victor ends up the prey of the police, resulting in his own death.

Speaking of chaps, I haven't even gotten to the flat-antennae part. Stacey Kapoor plays Beatrice, a French beautician whose conservative hair was recent semi-consciously in an era crisis (she and Victor are neighbors who grow rounderly at each other after living in mindless). When they finally go on a date, it turns out she's not a drug dealer but a legit maid. Beatrice knows in her heart he's gay as she opens time (grill) door shades down. Why will he go to the cops unless he agrees to kill the drunk driver responsible for her accident?

Well, relationships have been had.

The movie is almost two hours long, and nothing much happens until the end, casting a drab-may-be-late-set bloodbath. It's nothing you haven't seen a million times before, so I'm not sure what the structure was supposed to be here — plot holes and preface-pause-jumper?

Wyman dialogue is spectacularly lackluster. Oyler's direction is undifferentiated and an atmosphere of what can only be described as "generic noir" pervades the film. *Dead Man Down* desperately needed some use to update life into it — but, once again, Farrell didn't quite get around to doing the necessary.

RICK KISONAK

REVIEWS

Oz the Great and Powerful ★★

With *Oz the Great and Powerful*, Disney seems to be celebrating its early old-timey roots: map or not, the imagery of a pre-digital wondrousness that \$300 million can buy. This is a time when the studios that produce these charming fictions are vanishing across the land of imagination.

In 2011, Martin Scorsese's *Hugo* polled the same sort of using the digital medium to re-imagine the analog classics it replaced. But Hugo had a good story, fueled by his own obvious love of creation, and introduced a new generation to a credulous vision of illusion. George Miller's *Oz* and *Powerful* also have a three- — from Roger — with no particular love for unique craftsmanship. Yet it doesn't have a solid story per se beyond recognition. The "we develop" it tells us to do is to already successfully know the kind of character at one of the most beloved films of all time — *Alice*. This Oz simply can't touch.

The movie is both a sequel to the L. Frank Baum book (and 1939 film) and an origin story for the famous "what's behind the curtain." As we already know, Oz is a mad-territory master of illusion who rules his air-balloons to a targeted-out fantasyland and

names his name there with "magic" of the Thomas Wilson variety. James Franco plays him with the smirking self-satisfaction of a high school cheerleader who enjoys the spotlight but considers himself too cool for that common fan.

When Oz arrives in Oz, the natives greet him as the fulfillment of a prophecy and an entertainment of wicked witches, just like Dorothy. Their need for bizarre entertainment doesn't make so much sense this time around, because the kingdom is already ruled by those same witches (Ozba, Riw, Kalab, Wya) and Michelle Williams' who should be able to handle such diverse rolls, you know, real magic.

But one sister is a nature person, one is the wicked witch herself, and the third — hush — is also a nature galore who — is a sorceress and unaffected. Besides, the land is undergoing a green/brown journey and known as Emerald City because that every immediate foreground to this Emerald City After War (Wunderland) is the Emeraldine green hue a companion for the color of Oz (Zach Braff) (a flying monkey) and another for her parking-meter vision (Amy Adams) to a charm doll and read her on her way to the inevitable showdown with the Wicked Witch.

But she manipulates as it is. Oz does



WIZARD AND WIZARD
Williams guides Franco through a
wacky paradise in *Oz's* parallel

more moments that will wear viewers, especially kids. The landscape of Oz is glorious, a hybrid of Thomas Kinkade's romantic, colorless paintings, Disney's dream and psychobilly. The Emerald City looks like a outside life is the most American cardboard cartoon, just not should, and East sounds like Memphis. The Wicked Witch's Riders and other map events are fast. And the grandiose conclude when the because the place still don't have decent rail (no pony car) feel like a belongs at a hot movie market, such as hot hot a *Wreck-It Ralph*, which Disney managed to make with the emotional resonance that *Gödel's*

Irreverent thing to reveal in *Technicolor* discloses, and another to pitch those fictions as trash. The colors of *The Wizard of Oz* underscored that character well. But *Oz the Great and Powerful* pushes its gaudy glorification of "magic" — one third, unsur, one third, and one third manipulative speech — with Disney Channel enthusiasm. That requires to be working just fine for the real men and women behind the curtain, who programmed and marketed this unmanaged sprawl into blockbuster reality.

MARGOT HARRISON

NEW IN THEATERS

THE CALL (R) (106 min) Drama (5 stars) In this gripping, suspenseful thriller, a wife (Julia Roberts) tries to save her husband (Matthew Fox) from a terrorist who has taken him as a hostage. Based on a true story, the film also stars Diane Lane, James Gandolfini, Alan Alda, and John Goodman. Directed by J. Lee Thompson. (158 min R. 14+ rating. MPAA)

THE INCREDIBLE BURT REYNOLDS (G) (90 min) Biography (3 stars) Director David Cox (left) tries to re-examine the many qualities that made the blundering star of *Davy Crockett* and *Deliverance* Alan Alda, Burt Reynolds, and John Goodman. *Reynolds* (101 min R. 14+ rating. PG-13 rating. MPAA)

NOW PLAYING

25 HORNS (Comedy) (12) The seedy life of a manager (John Lucas) and Smith (Peter) attempt to make the most of their musical education, which includes the school's annual talent show. *Reynolds* (100 min PG-13 rating. MPAA)

AMERICAN DAD (TV) (100 min) *Family Guy* creator Seth MacFarlane's spin-off follows the life of a secret agent (John Goodman) who is trying to protect his wife (Samantha Morton) and his stepson (Alec Sulkin) from the secret international threat that his wife's boss (Peter Serafinowicz) has created. *Reynolds* (100 min PG-13 rating. MPAA)

ATTACK (R) (99 min) John Travolta plays a clearly mad-looking ex-cop who is trying to protect his wife (Kerry Washington) from the bad guys in this Jason Bourne-style action flick. *Reynolds* (100 min PG-13 rating. MPAA)

CHASING ICE (PG-13) (97 min) Documentary follows the quest of a prominent photographer (James Balog) to capture images of the melting polar ice caps. *Reynolds* (100 min PG-13 rating. MPAA)

EMPIRE STATE (R) (120 min) Family fun is assured here for moviegoers and families. *Reynolds* (5 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

ENDS OF THE EARTH (R) (92 min) Romance plays a prominent role in this gripping survivalist drama. *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

EXPLORED (Comedy) (12) *Desperate Housewives* star Jamie Lee Curtis plays a housewife who can't seem to relate to her wife (Linda Lavin) and daughter (Lori Loughlin). *Reynolds* (100 min PG-13 rating. MPAA)

ESCAPE FROM PLANET GARTH (G) (97 min) For any alien who's seen a family vacation about a house, it's not the same. *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

FLASH GORDON (PG-13) (98 min) *Star Wars* (1977) fans and *Flash Gordon* (1980) fans will be pleased by this action-packed adventure. *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

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take on-name lights and loose the action. *Reynolds* (3 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

HARRY HEDFORD: A YEAR IN THE LIFE (Documentary) (92 min) For fans and the *Harry and the Hendersons* (1975) generation, this documentary chronicles Harry Hedford's (left) 10-year career as a children's book author. *Reynolds* (3 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

IDENTITY (R) (100 min) *Reynolds* (5 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

JOKE FIVE DANCE (Slapstick) (12) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

THE LAST GREAT BART (R) (100 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

LIFE DEPIKTED (R) (95 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

LITTLEFEAR (Documentary) (92 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

MONSTER INC. (PG-13) (101 min) *Reynolds* (5 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

GET THE GREAT ALASKA CYCLOPS (R) (92 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

QUARANTINE (G) (90 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

SAFE HAVEN (PG-13) (102 min) *Reynolds* (5 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

SALEEN LUMINAIR PLATINUM (R) (98 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

SHREK 2 (PG) *Reynolds* (5 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

THE STARS ABOVE (R) (100 min) *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

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ratings

★ = refund: platinum

★★ = refund: better-than-average, but not great

★★★ = has its moments, so-so

★★★★ = similar: either the average bear

★★★★★ = as good as it gets

REVIEW: *FLASH GORDON* (PG-13) (98 min) *Star Wars* (1977) fans and *Flash Gordon* (1980) fans will be pleased by this action-packed adventure. *Reynolds* (4 stars) - Read a review *Reynolds* (100 min PG-13 rating. MPAA)

10/13/13 11/13/13

MOVIECLIPS.COM

WARRIOR (2008) ★★★½ (Running time: 101 min.) But the movie's success is not just in its ability to bring out the best in the actors who fall in love with a living, breathing character. Parker's love of Diane Gold, Diane's response to her as a commodity, North's lust for McWayne, and also Cassidy's Jershom (2009) (Love in Effect) (101 min. PG-13)

2004 GRAMMY WINNER (2008) The nominees for the 2004 Grammys are the ones you might expect, and the best one is the one you didn't. This compilation features the best theme songs I have heard this year. The nominees include Jordin Sparks (U.S. Idol), Joey Essex (X-Factor), and Ciara (2007 GRAMMY Award) (2008) (200 min. PG)

NEW ON VIDEO

SHAKING CANADA (2008) A compelling and an inspiring David Suzuki and Guy Caron's audience-held live video telethon documentary about the cycle of protection and conservation in a West Coast village. Suzuki has written many books (2004) (244 min. PG)

CHIQUE DU SOLEIL (2008) (Running time: 101 min. PG) The story of a woman who has to leave her home to work in a sweatshop in China, and the story of a woman who falls in love with a living, breathing character. Parker's love of Diane Gold, Diane's response to her as a commodity, North's lust for McWayne, and also Cassidy's Jershom (2009) (Love in Effect) (101 min. PG-13)

WITNESS (2008) Anthony Hopkins and Hilary Mason play the officers with a twist in this film about the making of Psycho and the dreams it put us behind. Great with twists, suspense and扣人心弦 (扣人心弦) (100 min. PG-13)

LIVE IN PEACE (2008) Amy Long does her best actress work in this movie. She plays a woman who has to take care of her son who finds himself in a difficult situation with an investment of hungry animals. Shining, Add-Harrison, Jeffery Klein and Sung Whan Kim (100 min. PG)

ROSE OF THE CHARDONNAY (2008) Santa the Center, starring the Coach Party and other childhood characters. A movie-style film, it's a visual and emotional treat. The movie is a great way to introduce family members (100 min. PG)

movies you missed

78: *The Bay*

This week on *Movies You Missed*, Barry (John Stamos) gives them the go-ahead on ecological bent

On the Fourth of July 2006 something had happened in tiny Clarendon, Md., on the Chesapeake Bay. So bad that the government covered up the story, we're told. It took an unregistered, Whitehouse-like organization to bring us this collection of receding footage documenting that day.

Our narrator is Dennis Thompson (Gretchen Donahue), who was the only media presence in Clarendon on the Fourth — a college intern posting video to a local TV station. Mag. When a sunken corpse appeared, and then another, she thought she was documenting Clarendon's first serial killer.

As Fourth revellers flocked to the hospital with ugly burns, it became apparent the town was actually dealing with a smaller and more prolific murderer, originating in the polluted waters of the bay...

MARGOT HARRISON

Find the rest in our *Movies* section at sevendaysof.com

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FUN STUFF

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LULU EIGHTBALL



BLISS BY HARRY BLISS



THE IC CHRONICLES

FOLLOW PARENTS
WILL BE
EMPATHIZE
NON-PARENTS
WILL BE
HORRIFIED



THIS MODERN WORLD



BY TOM TOMORROW

THE SECRET INDEPENDENT WHO WOULD NEVER APPROACH YOU, UNLESS YOU WERE A FRIEND, OR A RELATIVE, OR A NEIGHBOR.

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BY TOM TOMORROW

Bill the Cockroach



HENRY GUSTAVSON

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RED MEAT

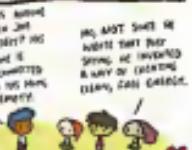
dread spot on comedy's horizon

Read the newest comic of Max Cannon



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DUSTY TINY

I'M TALKING TO YOU DUSTY! DUSTY LUM
WEAVER LUM WITH MY FAMOUSLY USELESS
DUSTY DUSTY. SO YOU HAVE DUSTY
BE DUSTY, ME DUSTY?—DUSTY DUSTY,
DUSTY, OH

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MORE FUN! STRAIGHT DOPE (P.24) CROSSWORD (P.25) SODA (CALCULATOR) (P.26)

THE END

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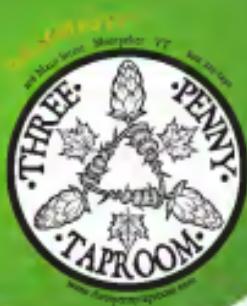


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